

SCAFERS™

THE MAGAZINE THAT LEAVES MARKS

MAY 2009

LAI TO
REST

TWIZTID

ELECTRIC ACID
THEATRE

MINDFLESH

MELISSA
BACELAR

CTHULHU

GRACE

MAY 2009 \$6.99 US/CAN



A close-up shot of a chef's hand in a white uniform, holding a silver platter. On the platter are three books stacked, with a large, bloody piece of meat resting on top. Another piece of meat is on the platter in front of the books. The background is dark, and the chef's uniform has black buttons and a black apron.

Bon Appétit.

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SCARS

MAGAZINE

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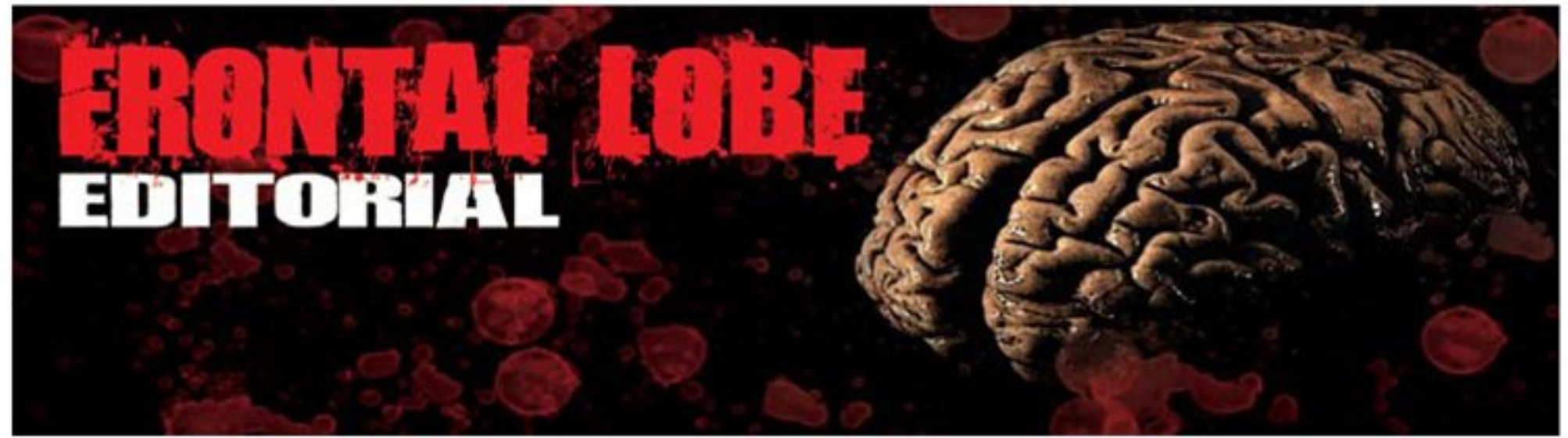
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As I sit in front of the monitor, afflicted with writers' block, my thoughts wander, race and scan. I feel as though that what I have to say is just not that important.

Then I think, in the same instant, that I have all the answers; that I can see everything that's wrong with the world and I can fix anything.

Well...I can't. No one can. The one thing we can do, all of us, is help each other. Make each other successful and be there for one another. Take the time to look at the next person, and figure a way to help him/her get to where that person needs to be. In turn, maybe, just maybe, that same person will be there for you, when you are in need of help.

This applies to the Horror industry, Sci-Fi industry--or whatever you're into. I guess this is my call to others, to unify and stop the crap. When it all comes down to it, we want the same things in life. To be successful, healthy and have fun doing it.

So...I'll step away from the podium and just ask everyone once again to support the little guy. Go out and buy all the horror mags, comic books, toys, movies, music and....well you get the point.

Ray D
The Wizard Of SCARS



CTHULHU

Interview by J.C. Walsh

A revered word within our genre, director Daniel Gildark shows us what it means to him in his latest release titled, “Cthulhu.” Below, Gildark explains the evolution of his film and of Lovecraft into a modern day context, and what exactly fans should - or should not - expect from this tight thriller. “Cthulhu” is available now on DVD.

SCARS: What was the motivation to film a movie like “Cthulhu”?

DANIEL GILDARK: To make a piece of political art that reflected our anxieties about the times. Many of the concerns about war and the environment that were written into the original script as science fiction have already come true – instead of toning them down, we actually had to turn them up.

SCARS: What was it you hoped to accomplish differently than other film adaptations of H.P. Lovecraft’s work?

DG: I really wanted to make a serious adaptation of Lovecraft. I like the Gordon films but honestly feel they are too campy and I like Lehman’s “Call of Cthulhu” but we wanted to do a modern take on the material. I wanted to bring the material alive and make people feel the horror is happening now in this world in our time.

SCARS: What does the name Cthulhu mean to you?

DG: I am glad that you asked this question because a lot of the fans have been upset that we used the name in the title especially because it is evocative of “The Call of Cthulhu” and the film is not really

close to that story and is only loosely based on “Shadow Over Innsmouth.” More importantly what we were after rather than emulating a particular Lovecraft tale was to go after the atmosphere of Lovecraft, to pull the master’s influence into a modern story.

For me Cthulhu more than any other word or manifestation in the Mythos represents what is at the heart of the unseen and the unknowable that surrounds us. It is a word that gives voice to the unmentionable dread that lies in the back of all of our minds. It is the power that can arise at any moment and destroy our feeble world. I use Cthulhu here as a metaphor for the universal dread that Lovecraft captured in his work. It is ironic the faster we move and the more complicated our world becomes, the stronger Cthulhu grows. It is as if our collective psyches know what is out

there, what lies waiting... There is no other word more appropriate to our collective fear and that is why I used it. There was never an intention to slight the reverence of the true fans for this deity; it is an honorific title to what lies dreaming.

SCARS: While the film touches upon family secrets, relationships, and self revelation, we also get a dreadful sense of something big about to happen. Tell us about the elements of suspense in the film.

DG: Ultimately, “Cthulhu” isn’t a horror film but a thriller, and the primary difference in my mind is the creeping dread as opposed to the visceral release of horror. In many ways it is less satisfying, but I feel if it is done right it can be more powerful. It is not cathartic and it is not meant to be.

The film is also a “coming home again” tale and is definitely based on people that we know. We had several friends that had left small town America, the American towns where they had lived, that had to go back to take care of someone that was sick or dying, or it might be that the house is being sold or whatever, and they have to go back and deal with their families and it’s a recurring theme of Lovecraft --the whole inevitable horror of heredity. You





can't really escape your own genetics and who you are, and you ultimately have to deal with that. So I tried to weave that into the suspense, to put the viewer in the shoes of the hero as he slowly discovers who he is. The rest of the suspense is just tapping into that fear I talked about with the word Cthulhu and that fear in the back of all of our minds that we are hurtling towards catastrophe.

SCARS: There were some really well done performances in "Cthulhu," like the intensity of Jason Cottle as Russ, or even how creepy Tori Spelling could be at times. How was the process of putting a cast together and working with them?

DG: Thank you for that. Jason was a theater actor I knew from a long time ago in Seattle; I had seen him act in Chekov's "The Seagull" and was blown away, he later went on to do bit parts in Hollywood and was living in NY when I went to him to be in the film. He put all he had into it and I strongly urge people to find actors that do it for the right reasons and that means a love of the part and the film.

Tori and Cara came from UTA, we sent in the script and gave it to Cara and Tori and they loved it and everyone worked for low budget scale. Tori was amazing, she gets a lot of guff for her past roles but she has been acting since she was six and is super pro. Never misses a line, never misses her blocking, it is in her blood - but she can only be as good as the parts offered her. I strongly urge filmmakers to think outside the norm, there are so many amazing ac-

tors and actresses in Hollywood on the fringes that can bring something special to their roles.

SCARS: How did screenwriter Grant Cogswell and you end up working together?

DG: The inception of this film occurred during the opening days of the Iraq war. I was living in a roach-infested tenement in Portland, Oregon attending film school and slinging coffee. A close friend, Grant Cogswell, had just lost a run for city council in Seattle and had broken up with his longtime girlfriend and was camped out on my floor. The despair was palpable while we watched the bombs rain down on Baghdad as the country hurtled itself into an Orwellian reality. "Write me a movie," I said to him, something, anything, to deliver us from the existential terror we felt at the time. This film was born from that terror.

SCARS: Was there any controversy dealt with once "Cthulhu" was released?

DG: We received a lot of grief mainly from people who hadn't seen it. A lot of people upset by the title, a lot of people who didn't want sexual themes anywhere near Lovecraft, people upset Tori was in a Lovecraft film. Now that it is released, it is a lot simpler in a lot of ways - people either like the movie or they don't. This film does bring out the extremes, people seem to either like it a lot or they absolutely hate it. I am fine with this I am glad to have made a film that inspires extremes of emo-

tion. It is not a film where people just shrug their shoulders and say, "that was kind of cool or that kind of sucked" and forget the film minutes later.

SCARS: What are some of your previous works?

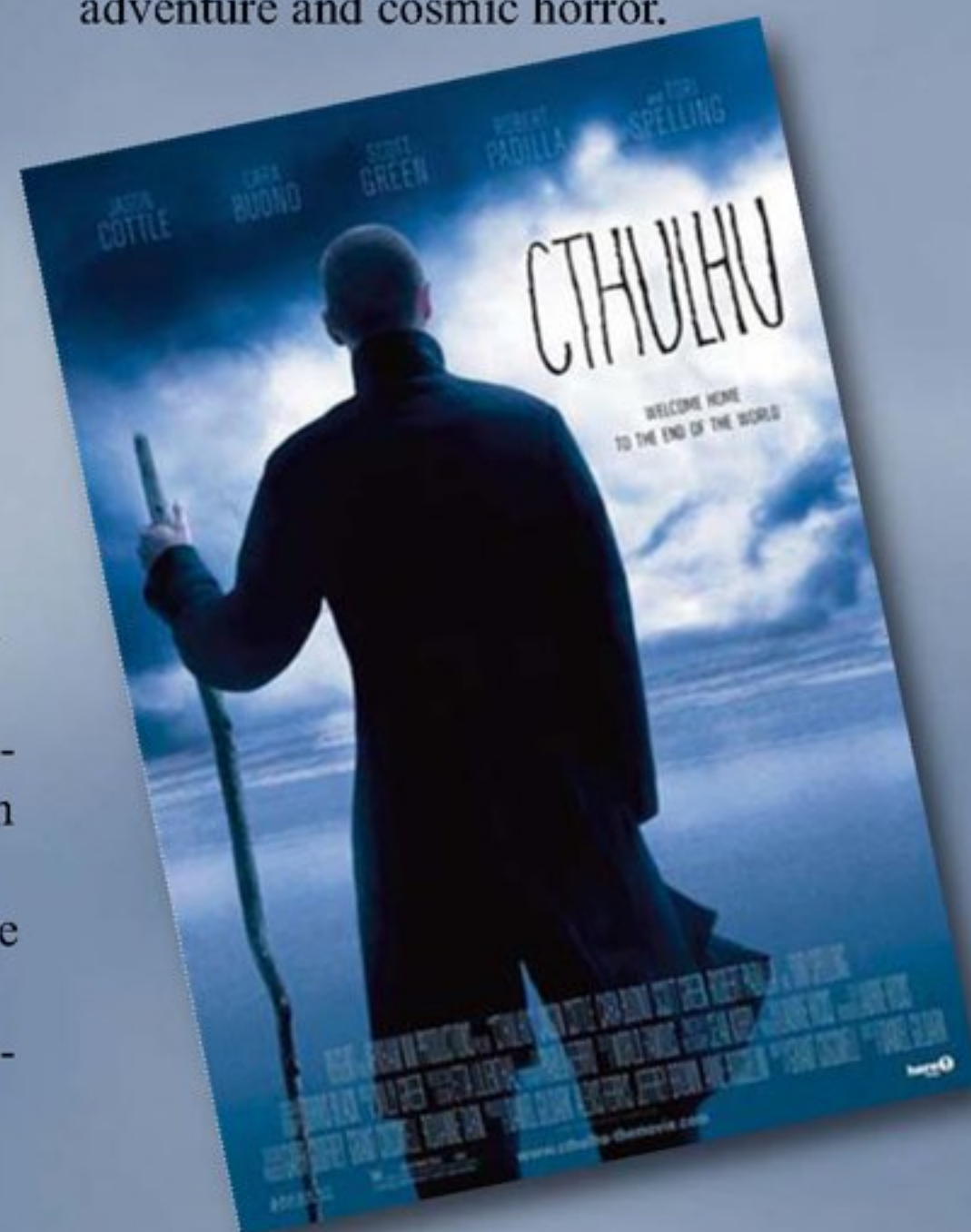
DG: I've been an artist my whole adult life making shorts and then moving to writing and some sculpture and then coming back to film about nine years ago and making several more short films and some short form docs. This is my first feature film. I will say to anyone who will listen: follow your bliss no matter how hard or scary. Better to fail and to live life with no regrets.

SCARS: Any future projects, and are any of them Horror or H.P. Lovecraft related?

DG: One of our projects we have on the burner is a Zombie film and we have another post-apocalyptic film planned for the future but I would say probably not any more Lovecraft; it's a little intimidating when you have people like Ron Howard and Del Torro planning on making Lovecraft films. I have to say as a fan I am excited that Lovecraft might get the proper treatment he deserves. And while I will not make any more Lovecraft films per se, having been so close to him for so long, he will always be an influence on my future films.

SCARS: What is your favorite Lovecraft story?

DG: I would say "At the Mountains of Madness." For me it is the perfect mix of adventure and cosmic horror.



TOP 5 FAVORITE PSYCHO KIDS

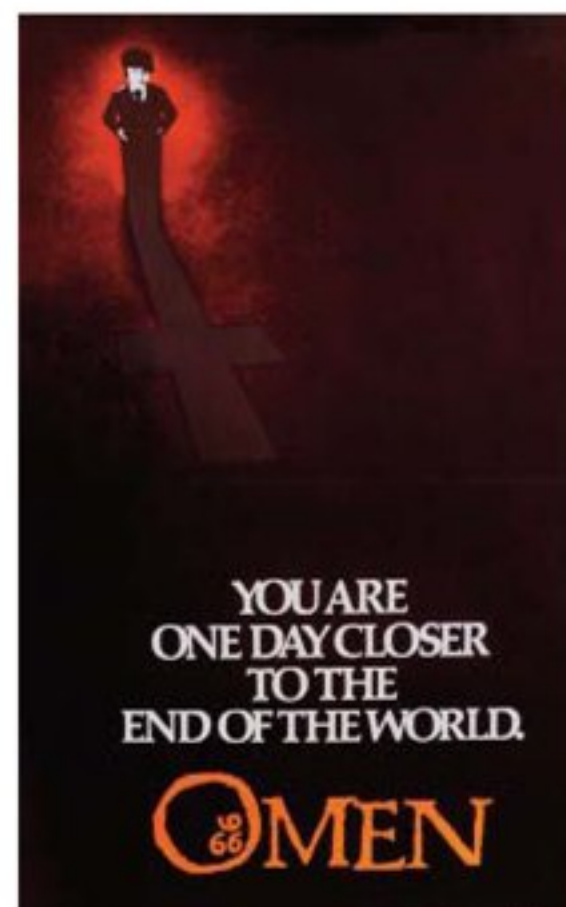
by Fallon Masterson & John Stone

With this year bringing forth movies like “Grace,” “The Children,” “The Unborn,” and “Orphan,” here’s a look back at some of our favorite bloodthirsty demonspawn.



5. “Hard Candy” (dir. David Slade, 2005)

It’s always good to see a kid become a pedophile’s worst nightmare. Never has an audience sat more uncomfortable than when vengeful – and budding sociopath – teen Ellen Page straps down Patrick Wilson to his kitchen table, ready to teach him the ultimate lesson about keeping it in his pants. Featuring really only two actors and one location, the movie zeroes in on claustrophobic tension.



2. “The Omen” (dir. Richard Donner, 1976)

A frightening example that some humans are just born purely evil, nothing stands as more evil than a 6 year old son of Satan. “The Omen” can be credited for permanently destroying the name Damien, and for being a more affective case for abstinence than anything the Catholic church can drum up.



4. “Village of the Damned” (dir. Wolf Rilla, 1960)

Although 1995’s remake matches the original, this 1960 version lives as a perennial classic of kids gone amuck against their parents. Featuring psychically connected children with uniformly platinum blonde hair, and glowing eyes, the image of the hoards of children is imprinted in horror history. Thank the Red Scare for a lot of the movie’s themes.



1. “Spider Baby” (dir. Jack Hill, 1968)

It has Lon Chaney, Jr., Sid Haig, and the director of some of the best 70s exploitation films ever made. It has murderous, psycho little girls. It has killing surrounding a child’s game called “Spider.” It has inbred nuts of horror’s favorite variety. In short: perfection.



3. “The Bad Seed” (dir. Mervyn LeRow, 1956)

This F.U. to 1950s suburbia follows 10 year-old Rhoda... who flat out murders other kids. Does it play as hokey watching it today? Sure, and campy. Nevertheless, the movie was powerful enough in its heyday to earn four Oscar nominations. Truly a twisted little film.



Honorable Mention: “The Good Son” (dir. Joseph Ruben, 1993)

Alright, so yeah – it stars Macaulay “Home Alone” Culkin and Elijah “Frodo Baggins” Wood. Does that mean this movie can’t deliver? Well, maybe. Nevertheless, this early 90s piece of guilty-pleasure trash is a complete blast, and believe it or not, carries some iconic moments – most memorably, in the form of a stuffed dummy and a highway. Macaulay as the psychopathic counterpart to his innocent cousin Elijah is too good. Get caught up on pop culture and rent this now.

SAVAGE Beauty

Interview with Bobbi Sue Luther by Raymond Dowaliby



Her horror creds include this year's slashfest "Laid to Rest," the "Night of the Demons" remake and, hopefully, one day audiences will get to see her in "The Poughkeepsie Tapes." In the case of Bobbi Sue Luther, there are plenty of brains behind this beauty.

SCARS: So let me start this off by saying 3 words that have haunted me my whole life. Orion Slave Girl! You carry that torch well. That being said we can move on to "Laid To Rest."

Bobbi Sue Luther: HAHA, yeah, that was my first entry into the sci-fi and horror family and I could not be more proud or happy. I wish I could have been a part of the new "Star Trek" movie, but after seeing the images, I am proud of my appearance in "Star Trek: Enterprise." I LOVE the green!

SCARS: In LTR you not only play "The Girl" but you also wear the hat of producer. Tell us a little bit about what your duties as Producer entailed.

BSL: Everything! There wasn't a single thing that was purchased, a person hired and event handled that I DIDN'T either orchestrate myself or have a part in. I was in fact the producer, still am! It was wonderfully hectic. I learned so much about film production just because I sort of threw myself in head first. I had produced music videos before but this was certainly a lot different. It's the same concept but a whole different situation. There are a lot more legalities to deal with; scheduling is way different but the end result is still product within a certain budget for a certain audience to view. Your job is to get it from A to Z.

SCARS: I always imagined working on the set of a horror film would be a dream come true. How much was dream, and how much was nightmare?

BSL: The fact that we had no money and made this movie with bubble gum and duct tape was a nightmare, but it also teaches you a lot too! It actually never

feels that scary, as you always have lots of people around, lights on you and usually WAY too much to think about to be scared.

SCARS: Nick Principe plays Chrome Skull, he also hails from our home state of Rhode Island. He nailed the role as far as intensity goes. Did you ever get "creeped out" and forget you were in a scene?

BSL: Never creeped out, but Nick was very intense and we never allowed our friendship to get between either of our separate preparation techniques. Both of us would usually go off into a dark corner,

if we could find one, with our music. We were both very careful to stay away from each other and not get too comfortable with one another while in character.

SCARS: Now that you have a very intense horror film under your belt, do you see yourself staying in the genre for any length of time?

BSL: I would love to continue genre films if the fans continue to watch. As an actress, I hope to just continue to work as much as possible in all areas of my profession.

SCARS: Where can we see you next? Is there anything you'd like to add that will keep our readers going until you grace our screens once again?

BSL: I do have another film coming out this fall. It's a remake of "Night of the Demons" directed by Adam Gierasch. I am one of the leads and the genre fans will really eat this one up I think! I play Suzanne and it was so much fun to film and I think it will be equally as fun to watch!



NO REST FOR THE WICKED

Interview with Nick Principe by Raymond Dowaliby



As a fellow Rhode Islander (or Ro' Dilandah), we'll be the first to say Nick Principe's portrayal of Chrome Skull in "Laid To Rest" was wicked cool. Is Chrome Skull in line to be the next Freddy or Leatherface? According to Nick, that's up to you. Check out "Laid To Rest," now available on DVD, and read on about Nick's journey from the Land of Lobstahs and Mobstahs to La-La Land.

SCARS: Tell us about how you got your start.

NICK PRINCIPE: I was working non-union props and since I had a martial arts background, I was always pushing for stunt or acting gigs. Then I got in the union and worked on bigger budget stuff and producers took me a little more seriously. Then one day a stunt guy called out last minute - and I had been harassing the stunt coordinator to hire me - and he did that day, and the rest was... history?

SCARS: Give us an idea of what you went through to achieve the uber-creepiness of Chrome Skull.

NP: I had just gotten out of a rough relationship so I had "trust issues" with women. That added by a lot of grind core music and watching my fav slasher flicks, like "Torso" and "Just before Dawn" and "The Prowler" on repeat certainly helped. I suppose cuz I'm wearing a suit, it's undeniable the comparisons to Patrick Bateman. But the slow neck turns are all Roy Batty from "Blade Runner." I'd like to think anything I do has a piece of Roy in it.

SCARS: What was the most difficult part of shooting "Laid To Rest" for you?

NP: The only difficulty I had was the cold weather and all night shoots. But the sick character, plus the loneliness of being so



far from friends or anyone that matter, started messing with my head for sure.

SCARS: You've worked on quite a few horror sets and with Rob Zombie. Any memorable set stories you can share?

NP: Most of my GOOD set stories are for private telling, cuz I don't wanna offend anyone and EVERYONE out here is super sensitive. But I will say working for Rob was tough; you'd prepare all night for something, then find out it was scrapped and have to improvise something. But he's really talented and the changes were commonly for the best.

On "Laid to Rest," I think my roughest story was being fake shot, then having to

jump backwards into four stacked wooden real coffins about six times. I'm never happy with my work, so I'll just keep doing it till I'm hurt or satisfied or a director says, "PLEASE stop! We have a lot more to shoot and can't do it if you're dead!"

SCARS: You started in props and moved on to stunts, and now you've donned a mask and could very well be the next Michael Meyers, dare I say it. Where do you see yourself in the next five years?

NP: God. I don't think of tomorrow, let alone five years from now, but if I can continue doing horror and action films and be able to pay my rent ...that's all I could

ever ask for. As far as being named with the great movie slashers of our time (Freddy, Michael, Jason and so on) that's not up to me... it's up to the fans. Who, by the way, couldn't be cooler at cons and MySpace.

SCARS: Here's your spot to do a little freestyle! What do have to push next? Can we expect a Chrome Skull Prequel Movie?

NP: Well, sometime over the summer, we start shooting "Hack Slash" based from a comic, and again I'll be playing a lead slasher, directed by Todd Lincoln. But before we shoot that, there's another comic turned film called "The NYE Incidents" also directed by Todd that I'm attached to.

I guess in closing I'd like to thank Ray and every one at **SCARS** for being a horror mag produced from my hometown, and taking so much time and effort for what is clearly a labor of love. Now, I made (well, Chrome Skull did) the cover of **Fangoria** last month, which is beyond a horror dork's dream, but there's a warm spot in my black heart to be involved with a horror mag based out of where I grew up. Keep up the evil work!

SCARS: Thanks Nick! I do expect to hang when you come back home to the Biggest Little State in the Union!



THE TERRIBLE TALES OF TWIZTID

Interview by Dr. Pops and Death D

Chances are if you own more than a DVD rack of horror movies, and are reading **SCARS**, you already know about the musical madness of Psychopathic Records. You may have already even formed your opinion on their offspring bands. But to be, or not to be, a Juggalo is an irrelevant question when looking at **TWIZTID**'s new album **W.I.C.K.E.D.** (Acronym lovers can spell this out as "Wish I Could Kill Every Day.")

Horrorcore at its finest, this spring's album release is darker than ever – essentially killing the idea that music about horror movies is hokey, not creepy. **JAMIE MADROX** (who makes up one-half of **TWIZTID**, along with brother **MONOXIDE**) now explains how the album came to be.

SCARS: How did you find the time to record a new album with your outrageous schedule?

JAMIE MADROX: Well, we're used to it by now. I think when things get calm we tend to freak out - so we wouldn't have it any other way.

SCARS: Who appears on the new disc with you and tell us what being in the studio was like with this line up.

MADROX: On the newest release **W.I.C.K.E.D.** it's just all my brother Monoxide and myself. With a little help on the production aspect by Underground renowned producer, engineer, and all around ninja Eric Davie, of course.

SCARS: How do you prepare to go on stage? What gets you pumped?

MADROX: For myself I have an insane regiment - I sleep right up till the time we're about to go on stage - then I wake up

and pour ice cold water over my head until my eyes and face feel frozen - then I'm fully awake, psyched and ready to rock shit. It sounds like bullshit but I assure you it's absolutely true.

SCARS: What do you do to get inspired to write new material?

MADROX: As a group we sit and converse about the music we are about to record. We talk about where we've been and where we need to take it as far as direction goes for each track etc. On this record we knew we were gonna go full on dark for the sound, look, feel, and everything.

SCARS: What can we expect from this new tour? Who are your openers?

MADROX: You can expect to see a truly dark and wicked spectacle as my brother and I have a great stage show planned, and this will also be the first time ever we plan to perform most of the new record live,

rather than just do the same old songs again, and again. As for the special guests, they are Potluck, Prozak, and Boondox. All very talented and up and comers in the underground music scene - so it's fixing to be a party for sure.

SCARS: Give us some history on the Shaggy and Jay connection.

MADROX: Well they're our homies that have been down with us since 1998 when we were signed to the Psychopathic Records family. Before then, we were in another group back in the day and did some touring with ICP and found out they were just like us - mad cool and dedicated to doing this underground wicked shit. So we knew right away that Psychopathic Records was where we wanted to be. The rest is history.

SCARS: What do you guys do on your down time?

MADROX: My brother Monoxide likes to



“You can expect to see a truly dark and wicked spectacle as my brother and I have a great stage show planned”

-MADROX

do musical production, he also likes porn, and collecting sports trading cards. I LIKE porn too, but I'm no good at producing, and my hobbies include collecting super hero action figures and reading comics, and watching horror movies. Yeah we're pretty boring - lol - thankfully we don't have too much down time.

SCARS: We asked a 13 year old Juggalo named Tyler to ask you guys a question so here it is: "How did you guys get so famous?" Straight from the mouths of babes.

MADROX: I'm not sure what to say... well I honestly don't think we're famous. I mean it's arguable that if somebody wants your autograph that means you are famous, but in our case I think we're more spokesmen for the Juggalo World. Juggalo

politicians, and/or Juggalos ourselves that made good. So in essence our accomplishments are shared with the Family as a whole.

SCARS: Is there another TWIZTID/ICP Family project in the works?

MADROX: Not at this time. We have so much going on with the release of our record to the tour coming up - our plate is full. But for those of you out there in need of a Family fix - there's the Hatchet Attacks show coming up, and as always the annual Gathering of the Juggalos 3 to 5 day event which is always a blast.

SCARS: So finally, when you come to the Worcester Palladium, do we get to hang out or will you kick us to the curb like a headless hooker?

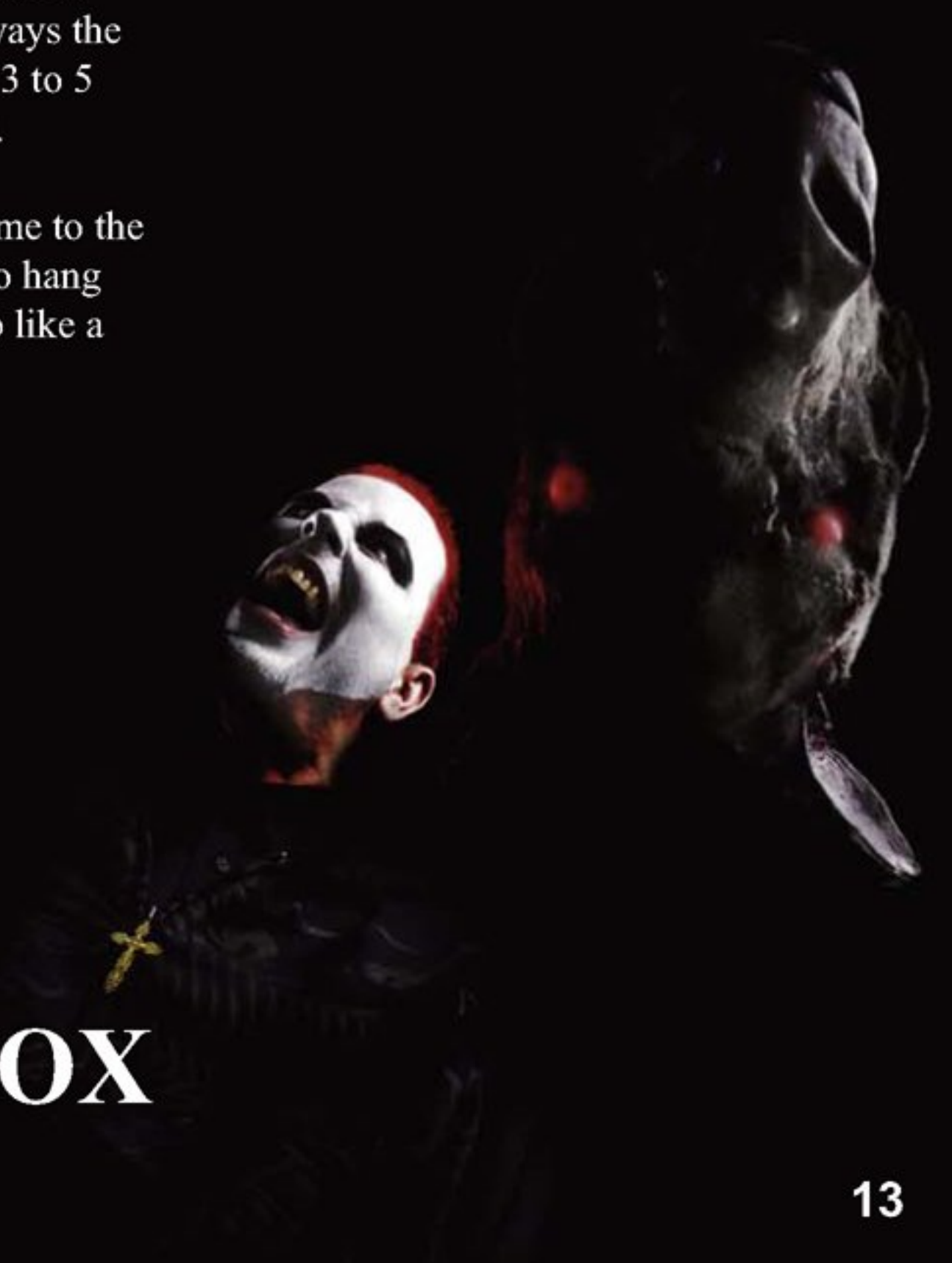
MADROX: Hell yeah, we can hang out! And for the record, a headless hooker still has 2 of her 3 assets left - never forget that -lol.

SCARS: Thanks for your time and we look forward to seeing you on the road in 2009!

Want more? Pick up the album or check out stand-out tracks like "HA HA HA HA!" on www.myspace.com/twiztid.

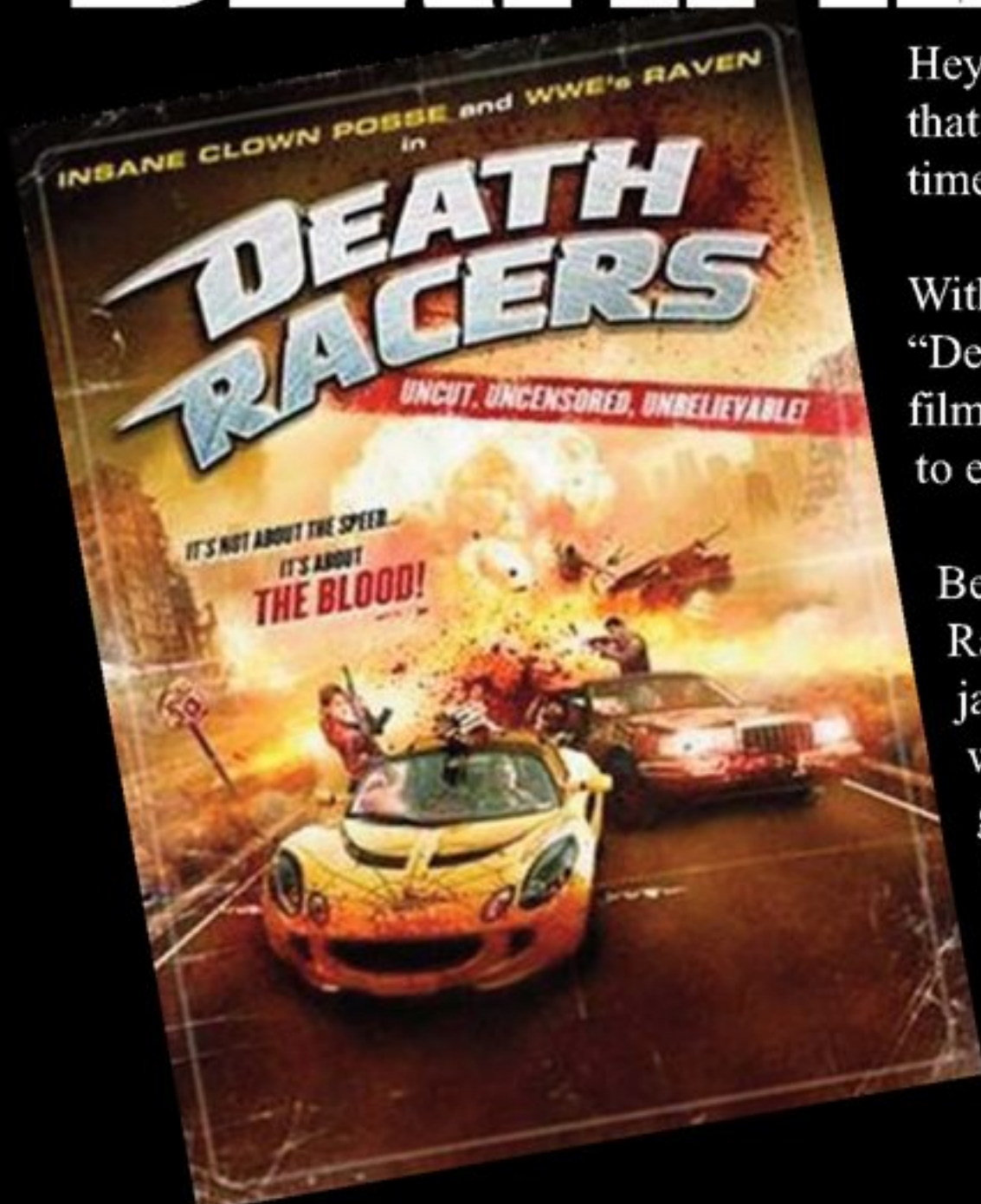
“Monoxide likes to do musical production, he also likes porn, and collecting sports trading cards”

-MADROX



DEATH RACERS

Review by Dr Pops
and Death D



Hey all you Juggalos and Juggalettes out there, this is Dr. Pops & Death D to tell all you that Insane Clown Posse, the Kings of the Carnival, have done it again. In these trying times, a tell-it-like-it-should-be movie like "Death Racers" is just what we need.

With "Death Racers," ICP brings a creative and hilarious twist to the original movie "Death Race." Being huge ICP fans, we found they pulled off another great low-budget film, just like they did with "Big Money Hustlers" and had us laughing from beginning to end.

Besides that, "Death Racers" actually has a good plot. The movie follows "Death Race" pretty closely, even though the convicts have to do different things to get out of jail. All throughout, the movie's put together well, and the only thing we didn't like were scenes of some terrorist guys trying to ruin Detroit. The screen goes to this green-tinted, underwater feel... but it's just about the only thing not likeable in the movie.

Another well done, entertaining movie from ICP. Keep a look out for what they do next. If you're not already a member of the psychopathic family, don't you think it's about time?

DOUBLE TAKE

By Fallon Masterson

With "Death Racers," Asylum Productions strikes again in its quest to confuse, yet amuse, you. Check out some other recent titles from their long, sordid history.

The Terminators (2009) vs.
Terminator: Salvation (2009)



Transmorphers (2007) vs. Transformers (2007)



The Day the Earth Stopped (2008) vs.
The Day the Earth Stood Still (2008)



Snakes on a Train (2006) vs. Snakes
on a Plane (2006)



Alien vs. Hunter (2007) vs. Alien vs.
Predator (2004)



When a Killer Calls (2006) vs. When a
Stranger Calls (2006)



ELECTRIC ACID THEATRE

A SHOCKING INTERVIEW WITH SERANA ROSE

Interview by Matt Molloy

Photo credits: BrinnyD Photography

It's vaudeville with a grotesque, rock n' roll twist. It's a chainsaw ballet. It just may be the last true sideshow.

Meet Electric Acid Theatre, starring Serana Rose and The Enigma.

SCARS: So tell us, what is the Electric Acid Theatre?

SERANA: A show of Fun and Danger! Rock N' Roll and Sideshow Stunts! All at the same time!

SCARS: What separates E.A.T. from other sideshows?

SERANA: We play music; most sideshow performers are not musicians. Plus our unique line-up. We're working on new stunts that have not been attempted since the 1940's and certainly have never been incorporated with a sideshow. Our show is very fast paced. Most sideshows are slow and drawn out. We're not doing this to convert people (we won't ask you to examine our swords first), we just want to provide an artistic vision.

SCARS: What are some of the talents you bring to E.A.T.?

SERANA: I am the fashion designer for the show. Everything you see us wearing is an original design. Dresses, corsets, vests, aprons - even The Enigma's scabbard and execution hood. But aside from that, I have conditioned my body to do some pretty interesting things. I eat glass



and fire, and swallow flowers and wire clothes hangers. Also, I take 500,000 volts of electricity to light up a florescent bulb I am holding via a lightning generator. It is very pretty. However, we are probably most famous for our chainsaw ballet, which involves apples, blindfolds, and a running chainsaw.

SCARS: I have to ask, how and why did you learn how to hypnotize chickens?

SERANA: I was born and raised in the middle of a corn field in Iowa. My mother, who is a fiber artist, raises goats, llamas, and chickens. I spent most of my time with the chickens, each one with her own name and personality. I got them to be very tame and wonderful pets. They would all sit on my shoulders and eat from my hand. I taught myself how to hypnotize them and make them fall asleep on command.

SCARS: Are there other things you like to do when you're not playing with chickens and sharp objects?

SERANA: When I get a break from the road, I spend a lot of time in the studio. We work a lot on our music, patter, and costuming. We must rehearse some of our deadliest stunts every day. But I love to sew, felt voodoo dolls, draw alphabets, write poetry, organize photo shoots, and modify stuffed animals. Always working on art projects.

SCARS: How did you get involved with The Enigma?

SERANA: I summoned him with demons. He was eating a fish.

SCARS: Does he still perform solo?

SERANA: Almost never. Only for guest appearances, but very infrequently because most want to see the whole show.

SCARS: What does the future hold for Serana Rose, The Enigma and the Electric Acid Theatre?

SERANA: New costumes, new banners, and the release of our second DVD...in color! That will have our scenes of our surgery, special guests, and a whole new line-up of deadly stunts.



SCARS: Where must one go to see E.A.T. perform live?

SERANA: We're always touring. We perform at Tattoo Conventions, Horror Conventions, Rock Clubs, private parties, you name it! Our tour dates are always updated on our website.

SCARS: Are there web locations where people can learn more about E.A.T.?

SERANA: Visit our website at www.ElectricAcidTheatre.com. Check out my latest fashion collections at www.SeranaRose.com.



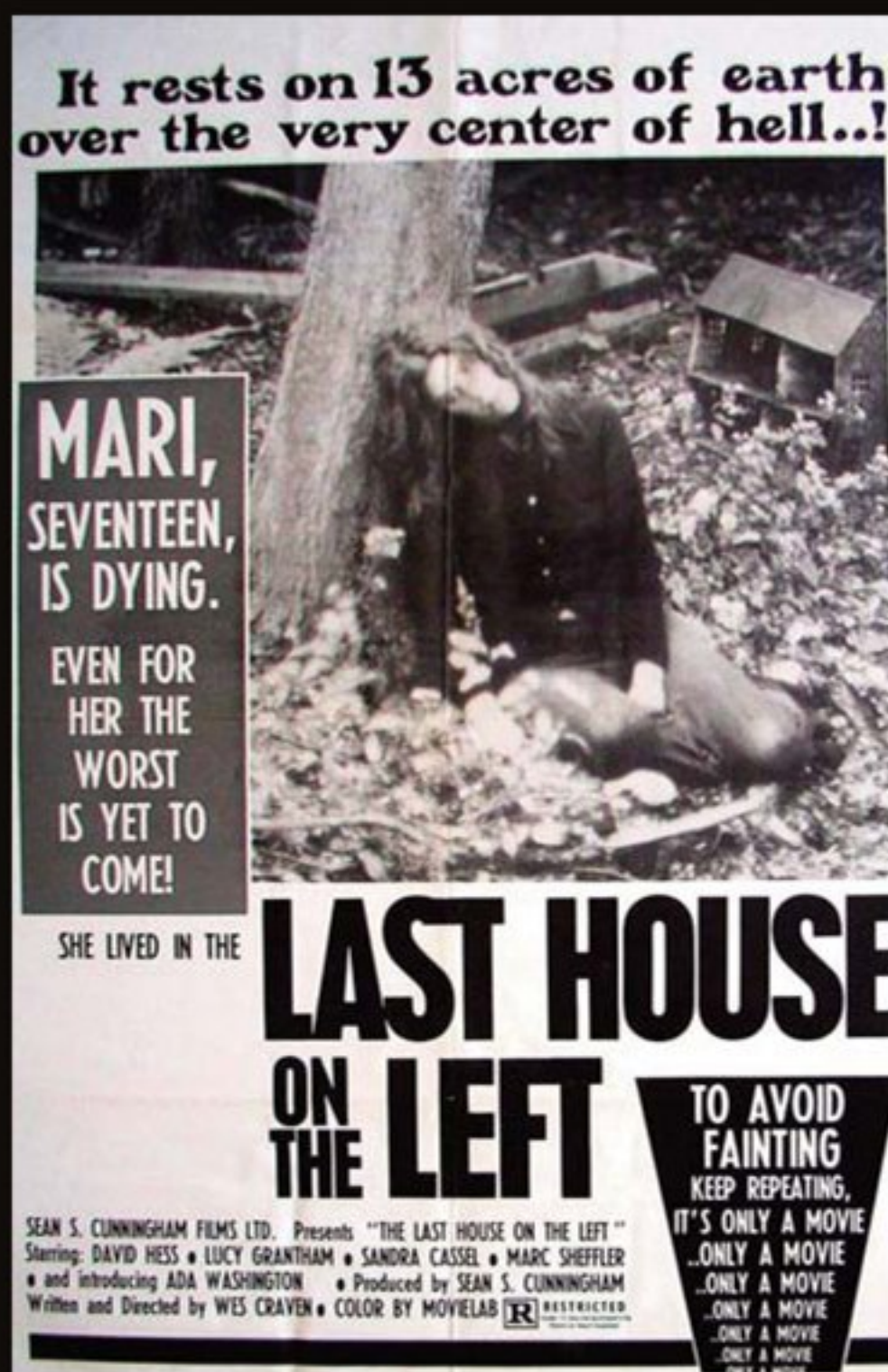
REMAKE vs ORIGINAL

The Last House On The Left

By J.C. Walsh

Human nature is the scariest thing of all. It's the brooding blackness inside of a man's heart that truly triggers the senses, and sets fear into overdrive. In 1972, Director Wes Craven and Producer Sean Cunningham shocked and disturbed audiences with their controversial film "The Last House On The Left." The debut film shows how evil and unrelenting some people can be and how revenge can turn the nicest all American family into cold-blooded killers. Although discarded by critics as a trash film, "The Last House On The Left" attracted hardcore fans with its realistic violence and was instantly turned into a cult classic.

The story focuses on Mari Collingwood; it's her seventeenth birthday and she plans to have a fun evening with her friend Phyllis Stone and go see a concert. Wanting to score some pot they bump into Junior who lures them into his hotel room where three convicts, Junior's father Krug, Sadie, and Fred The Weasel, are staying. They keep the girls hostage until morning, and then take them for a ride in the trunk of their car. The car breaks down not too far from Mari's parent's lake house, and the girls are then forced into the woods where they face humiliation, torture, rape and are left for dead. The scene in the woods is unsettling and after it's over you can't help but think, "Did I just watch that?" In fact, the whole first half of the



movie makes the person watching it feel dirty, but still keeps their eyes on the screen, wanting to know what happens next – especially when the convicts show up to stay at the Collingwoods' home, not knowing they are Mari's parents. Once the mother and father find out what has happened to their daughter and that the people responsible are in their home, they plan to extract bloody revenge.

There are some things in the classic film

that take away from the realism that Wes Craven was portraying. The soundtrack gets a little cheesy at times, and there are moments when some of the things the characters did or said seemed goofy and out of place. Overall though, the original "The Last House On The Left" delivered its violent message successfully, and without its inspiration we wouldn't have some of the films that we have today.

Director Dennis Iliad tackles the remake and brings to the screen a whole different look to the 1972 film. The movie opens with Krug escaping the hands of the authorities with the help of his girlfriend Sadie, and brother Francis. The beginning of the movie shows how brutal these people are and their lack of mercy for the lives they take. The villains in this version of the film are more sinister and malevolent than Krug and his crew in the original film. The new Krug is a man who is sickened by life, believing all it leads to is suffering. He embraces this as a mantra, and tries to teach his ways to his son Justin by example, or "tough love."

We then meet Mari and her parents, John and Emma Collingwood. The family escapes to their lake house on vacation, hoping to leave behind the tragedy of a loss and move on. The movie doesn't go much into their past, except that we know that it was Mari's brother. Even though there is



lack of knowledge and seems to be just thrown into the movie, the loss of her brother becomes the backbone of Mari's will of survival... along with her talents at competitive swimming.

After arriving to the lake house, Mari takes the family vehicle to meet up with her friend Page at work. Justin shows up and overhears the girls talking about pot and, like the original, he brings them to his hotel room. Instead of the girls being captive right away, they befriend the teenage boy. Krug, Sadie, and Francis return and crash the party and from there the suspense builds. Although scared for their lives, the remake Mari and Page put up more of a fight. The rape scene was even more unsettling than the original and much longer. Not a lot was shown and most was left for the imagination, but it was enough to make me squirm in my seat and relieved to see it finally end. Instead of being hooked on heroin like Junior in

the original, Justin is forced to watch, overwhelmed with guilt and a scapegoat to his father.

When we finally get to the convicts staying at the Collingwoods' lake house and the parents discovery of what they have done to their daughter, John and Emma take out their revenge with some really gory and creative death scenes. Not only that, John gets to use his doctor skills, something we didn't see in the original, and we bear witness to one of the coolest finale kills. It's a moment in a horror movie where the audience roots for the good guys.

A lot of the critics and fans may disagree, but I think the remake of "The Last House On The Left" surpassed the original. We get to see a lot of the story and characters fleshed out and more dimensional, and still keep true to Wes Craven's disturbing message. When I saw this film in the the-

ater, people actually left early in the movie because of its content. In the desensitized world of today's audience, that's a pretty big impact.



Melissa Bacelar

Interview by Raymond Dowaliby

Indie fans already know her from Halo8's PINK EYE and SLUMBER PARTY SLAUGHTER-HOUSE: THE GAME, or her Troma origins. Animal aficionados love her as a friend to all things canine, and dudes? Well, dudes are appreciative of many of Melissa Bacelar's assets. Learn the secrets to Melissa's marketing and about her latest Lionsgate release, SKINNED ALIVE.

SCARS: I believe we first met at a convention a couple of years back. I was taken by how well you marketed yourself and your ability to drag men to both of our tables! Tell us about what you do and what it takes to be Melissa.

MELISSA BACELAR: OK, big boobs + small clothes + movies of girls kissing = men to table. I told you I would let you borrow some of my clothes!? We did meet at a convention in my home state, Dirty Jerzey! I love horror fans and conventions. I wish I had more time to go to them. What does it take to be me. That is a good one. I live on coffee, I have 8 dogs and 4 rabbits, I constantly am e-mailing, talking on the phone and I never read anything fully. Literally, it's like every 5 words or every 5 sentences depending on how long it is.

SCARS: SKINNED ALIVE has been known as other things like GORE WHORE and EAT YOUR HEART OUT, I believe at one point. Tell us about making it and the journey to where it is now – in the hands of Lionsgate.

MB: This was actually the first movie I produced. My friend, Joshua Nelson, wrote EAT YOUR HEART OUT and sent

me the script. I loved it and we decided to find money (big boobs and small clothes help when asking for money too). Once the film was done we were just shopping it around and Joshua actually had an agent that sold it to Lionsgate for us. SKINNED ALIVE is their name for it. I love the film and I would have to say it was the most fun I had filming to date.

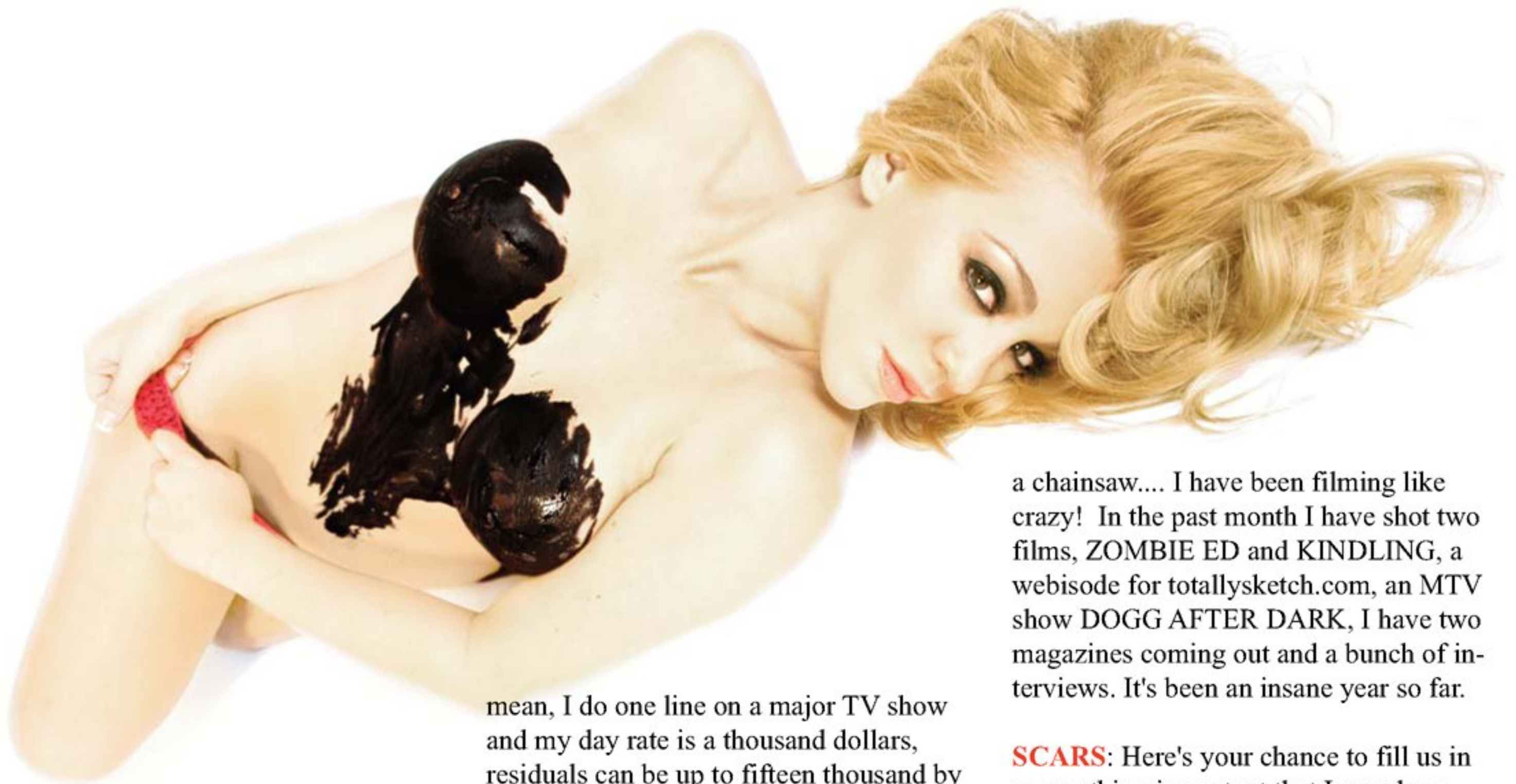
SCARS: We almost got to work together on a project awhile back for a channel that was more fiction than fact, and we fell prey to typical Hollywood BS. Any stories (good or bad) about the business from your perspective?

MB: OH yeah. I forgot about that... I really shouldn't even be talking to you! One thing you learn in Hollywood is nothing is real till you are there filming it. I wouldn't say I have had bad experiences - you just learn not to get too excited about anything. It's funny, sometimes someone will start telling you about a project and they are so excited... When they finish explaining it they look at you and they are like, "You don't want to do it? You don't look excited?" You can tell they are really new to how things work. I love acting and modeling and I am so grateful anytime someone thinks of me... But I don't change plans or hire a dog sitter till the contract is in hand and someone is yelling action!

SCARS: What do you find attractive



Photo by Jeff Spinner



about Horror? What compels you to stay in it?

MB: I guess it would have to be the little to no money, really long hours, and horrible Craft services, ha ha. It's the enthusiasm everyone has for the genre. It's definitely something you have to love and be passionate about, or there is no point! I

mean, I do one line on a major TV show and my day rate is a thousand dollars, residuals can be up to fifteen thousand by the end of the year...I get a trailer, makeup,

wardrobe, and amazing food for one line! In indie horror, I am the Star, the boom operator and I am lucky if I get a peanut butter sandwich. But it's fun. What can I say.

SCARS: What do you have planned for yourself next? Can we expect a Melissa action figure in the near future?

MB: An action figure would be amazing! I can already picture all the little accessories: a litter of puppies, 7 inch heels,

a chainsaw.... I have been filming like crazy! In the past month I have shot two films, ZOMBIE ED and KINDLING, a webisode for totallysketch.com, an MTV show DOGG AFTER DARK, I have two magazines coming out and a bunch of interviews. It's been an insane year so far.

SCARS: Here's your chance to fill us in on anything important that I may have missed. Plug Away!

MB: Ya know what. I am sure I am forgetting something so I am just gonna say to check me out at www.MelissaBacelar.com for updates! Oh, and of course do not buy dogs, go to your shelter! Or I will find you! And hurt you.

SCARS: Thank you for sharing yourself with us. We hope to see more of you very soon. A lot more...



“One thing you learn in Hollywood is nothing is real till you are there filming it”

-Melissa Bacelar

Photos by Jeff Spinner



Photo Nick Saglimbeni

Melissa Bacelar



AMAZING GRACE

Interview by Matt Molloy and Alyson Charlette

The baby at rest. The flies. The bloody boob. Just watching the trailer for Anchor Bay's latest release, GRACE, is enough to induce panic attacks in even the most seasoned horror vet. Following in the footsteps of genre greats, GRACE already has grown men fainting at screenings. How's a movie about motherhood creating such terror? Ask writer and director Paul Solet.

SCARS: How did you get your start with horror?

PAUL SOLET: When I was a little kid I used to sneak horror movies any chance I could. I had a 16 year old punk rock babysitter who would let me watch movies like *ALONE IN THE DARK* and *NIGHT OF THE COMET*. But even before that, I remember seeing *JAWS*. I started having nightmares about sharks and I used to get scared and ask to sleep in my older brother's room.

Once I woke up from a sharkmare and I remember him telling me, "Just ride the shark, Paul." He couldn't have been older than eight, but he's always been ahead of the game. I think my start in horror goes all the way back to that night in my brother's room on his pull-out bed. I commandeered the family camcorder shortly thereafter, and started murdering my friends on camera every chance I got. Not much has changed, but I've got a much better crew and a better blood recipe. Been trying to ride the shark ever since.

SCARS: For those who may not know, tell us a little about your film *GRACE*.

PS: *GRACE* is the story of a woman who has been trying to have a baby for a long time, and is finally pregnant, but loses her unborn child in an accident. Still, she's ut-

terly determined to deliver naturally. Two weeks later, when she gives birth, the baby miraculously returns to life... but not without sinister consequences. It's a real horror movie. It doesn't try to distract you from lack of substance with gimmickry or spectacle. It's really been getting under audiences' skin. I can't tell you how satisfying it is to watch audiences squirm in this movie. Men, women, everyone. This is a movie that really, genuinely disturbs the shit out of people.

SCARS: Was it always your intention to make *GRACE* a feature, and if so, why did you decide to do a short film first?

PS: *GRACE* started as a feature length script that I wrote literally as I was moving from Boston to Hollywood about five years ago. When I got out here, the script started to get around to a few places and people loved it, but they wanted to bring on more experienced directors. If they had showed me people I thought could do something amazing with this movie, I would may have gone for it, but it was clear that these people weren't going to do anything very special and I be-





lieve in the story a great deal, so I took it upon myself to make something that would prove to potential financiers that I had the chops to pull this off. I distilled the key beats in the first act of the feature into a 6 minute pitch film, designed to stand alone, and we cast wonderful actors and assembled a great crew and shot it on 35mm. What resulted was a strong enough short to get me on board to direct the feature.

SCARS: Why didn't original cast members like Brian Austin Green and Liza Weil who were in the short return for the feature?

PS: The three of us already did our GRACE work, and the feature is a very different piece than the short. I've got other projects in mind for them, though, trust me. They are two of the best actors I've ever worked with, and totally selfless, awesome people.

“This movie was a great success, not one but TWO men passed out in the lobby, the first time in the history of Sundance!”

SCARS: Can you tell us about the process of going from GRACE the short to the feature?

PS: I made the GRACE short so it would stand alone. I didn't want to make a trailer or a straight ahead pitch film, I wanted to make something that had a beginning, a middle and an end, that would give me a chance to prove I could handle story structure and character and do it with some vision. As a result, the short did very well on the festival circuit. It won a number of awards and really got people talking a lot.

The short got the attention of Adam Green (director of HATCHET) - that and me walking around at every festival and convention I could get to with a dead baby in a baby bjorn covered in blood - and with

the urging of our friends at iconsof-fright.com, one of our favorite horror sites, he solicited the script for the feature. He loved it and called me in and we totally hit it off. He and his partners at Ariescope worked tirelessly to find the right home for the script, and passed on a number of options before bringing the film to Anchor Bay. They don't really finance films over there, they usually acquire them, but they fell so in love with the GRACE script that they offered to put up the money to do it.

SCARS: So you ended up with Adam Green as a producer.

PS: Yes, Adam was on the convention and festival circuit with HATCHET right when I was running around with the corpse in the baby bjorn, and between the impact that made - just seeing some kid who gave enough of a shit about what he was doing to rock a dead baby all over the country - and the urgings of our mutual friends Rob

G and Jay Alvino (who did the makeup effects for the short) from iconsoffright, he finally just caved and checked out the short. If I had gone up to him and tried to convince him to read the thing, he probably would have told me to go fuck myself (in a very patient and loving way, no doubt), but he appreciated the fact that I was doing so much footwork, saw the track record the short had earned itself on the circuit, and trusted the people I had on my team enough to give the short a look, and he was blown away by it. He showed his partners at Ariescope and they loved it too. It was only then that he reached out to see the script.

SCARS: The feature version of GRACE had the honor of being chosen for the 2009 Sundance Film Festival. Describe that experience for us.

PS: There's nothing more amazing than having the opportunity to premiere your first feature at the greatest film festival in the world, especially when it's a horror film. There just aren't a whole lot of horror films that make it into Sundance, and those that do are off to a serious start. I had heard things about Sundance being impossible to get into without knowing

people over there, but we didn't know a soul and they were as supportive of GRACE as any film festival I have ever been too. I can tell you that those people really care about movies, and take tremendous pride in what they do. They were so supportive, I could hardly believe it.

They gave us the prime genre time slot in the whole festival, the same one that BLAIR WITCH had. The audiences went absolutely nuts for the movie. I've never seen anything like it. The morning after our first screening, the entire town was talking about the movie. Everywhere you'd go, you'd hear people talking about the film - on the shuttles between theaters, in restaurants, in the hotel lobbies; it was unbelievable. The support from the press was phenomenal, too. There were journalists writing open letters to Anchor Bay telling them what gold they had on their hands and urging them to release the film in a wide theatrical. Even the press screening - which is attended by journalists who are burnt out from watching 5 films a day for a week, who tend to take the opportunity to return emails or catch up on videogames on their blackberries - even that screening left the audience cheering for more!

SCARS: What of the report of a person (or people) fainting during the Sundance screenings?

PS: Two men passed out at the premiere, one in the theater, and one outside in the lobby. During our Q&A one of the Sundance staffers came up the aisle and announced, "This movie was a great success, not one but TWO men passed out in the lobby, the first time in the history of Sundance!" It's all on the behind the scenes on the DVD - which are absolutely phenomenal, by the way. I have literally never seen such good behind the scenes material on a DVD. Ever. I could hardly believe that when I heard it. GRACE isn't a gory film, and that's usually what I think of when I hear that, but in this case, people were just so disturbed by the subject matter and the atmosphere of the film, that they couldn't handle it.

SCARS: There is something about the mother/child dynamic that makes for some of the most frightening films ever. Why do you think that is?

PS: The uncanny power of the bond between a mother and

child is something that we can all identify with on an intensely personal level. We're hard wired for that. You take that already fundamentally intriguing idea and pull it into the genre, and suddenly there are no limitations to what you can do. You can peel the ceiling right off of it and blow it open and explore it exponentially. That's why the genre is so exciting to me, it has unparalleled potential to explore any theme or idea far beyond the realm of traditional drama. If you can find something that's already skating on the surface of the collective unconscious, something that's genuinely ripe with intrigue already, and coax it into the playground that is the genre... you're money.

SCARS: Do you have any other projects in the works?

PS: Hell yes, I do. More than that I cannot say just yet, but get ready to suffer grave emotional and mental trauma.





8 FILMS TO DIE FOR

A REVIEW OF HORRORFEST 3

By J.C. Walsh

Three years ago, AfterDark Films and Lionsgate released “8 Films to Die For.” They ventured out to give independent horror films a chance to be seen when they didn’t have a chance, whether because of risqué content or a lack of studio support. By promoting these films, they intended to thrill audiences by showcasing some of the most disturbing images to be shot that year. With Horrorfest 3, they once again deliver.

In these reviews (listed from best to worst) I try to bring readers which films had the most originality, best scares, and the goriest images. Without further interruption, I bring you AfterDark Horrorfest “8 Films to Die For” 3!



1. Autopsy

After leaving Mardi Gras, a group of friends get in a bad car accident. When an ambulance takes them to the nearest hospital, strange things happen and they disappear one by one. One girl, in

search of her boyfriend, finds that they have become a part of something dark and sinister.

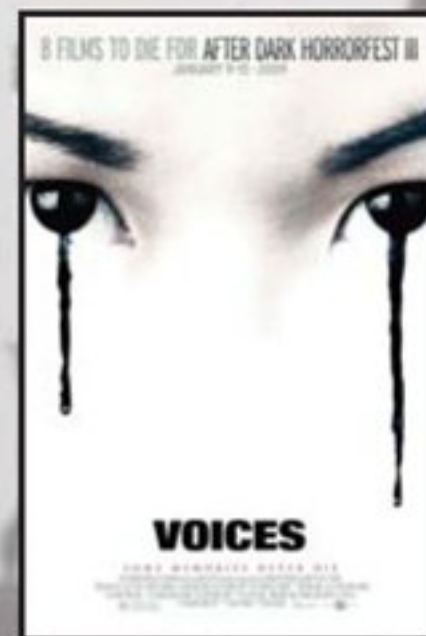
At first glance, I honestly thought, “What the hell am I watching?” But as the story picked up I really found myself enjoying it. Highly entertaining, and the further the movie spun into madness, the gorier it got. One particular nasty scene near the end of the movie was unforgettable. Because of that and the film’s originality, I place this at the top of the list.



2. From Within

A strange curse has hit a small town where there’s a plague of suicides. For fear that she may be next, a young girl sets out to stop the curse, and finds her worst enemy may be the people she trusts.

What I really liked about this movie was how blind a small town was because of their beliefs. It added a lot of suspense to this film and it held right to its shocking ending. The suicides were gruesome enough to make me cringe. It’s a well done story and it never strayed; worthy enough to stay in the top three.



3. Voices

After witness the slaying of her aunt, a young girl suffers numerous attacks and is afraid she can’t trust her family, friends, or even herself. Seeking help from a creepy teenage boy, she tries

to find out why family members are murdering each other before hers is next.

This disturbing Asian horror flick kept me in twist and turns throughout the film, and held its grip, making me want to know why all of this was happening. In the end it was very satisfying and very violent. Definitely one of the best!

4. Dying Breed

Zoology student Nina and her friends go into the Tasmanian Forest in search of the Tasmanian Tiger. What they discover is a cannibalistic clan who are the descendants of a famous escaped serial killer. Not too bad at all! Although the concept



has been done many times, this movie has plenty to offer. Decent gore, a well picked cast, and an effective ending that’ll make you shudder. May not be the best of the eight films, but it’s well worth a watch.

5. Butterfly Effect 3

Breaking his own rules, a young man uses his time traveling powers to prevent his girlfriend’s death, but instead creates a serial killer.

The only thing this movie was lacking was



depth. For an intense story, it was a bit too short and just felt like it was missing something. Acting and special effects well done, and there’s a great scene when the killer just completely mangles a woman with a buzz saw.

6. Perkins’ 14

When a cop finds out that his recent prisoner, Mr. Perkins, may be responsible for his son’s disappearance he sets out to find



evidence, but instead he unintentionally lets loose a deadly experiment.

What killed this movie was the acting. It was over dramatic and annoying at times. I did like the father in the movie, he was a strong character. There were some really intense moments and the gore was alone worth the watch. Despite it not being one of the best, it still should be seen for all of its good points.



7. The Broken

When a woman witnesses a split image of herself driving down the street, she follows her and ends up in a bad car wreck. Her life spirals out of control as she seeks out the truth of what happened.

When watching this creepy film I found that it was a little too slow and didn't focus much on the strong points in the story. It had a lot of originality, one really good kill scene, and a well done ending. But it wasn't enough to surpass the other films and is placed second to last.

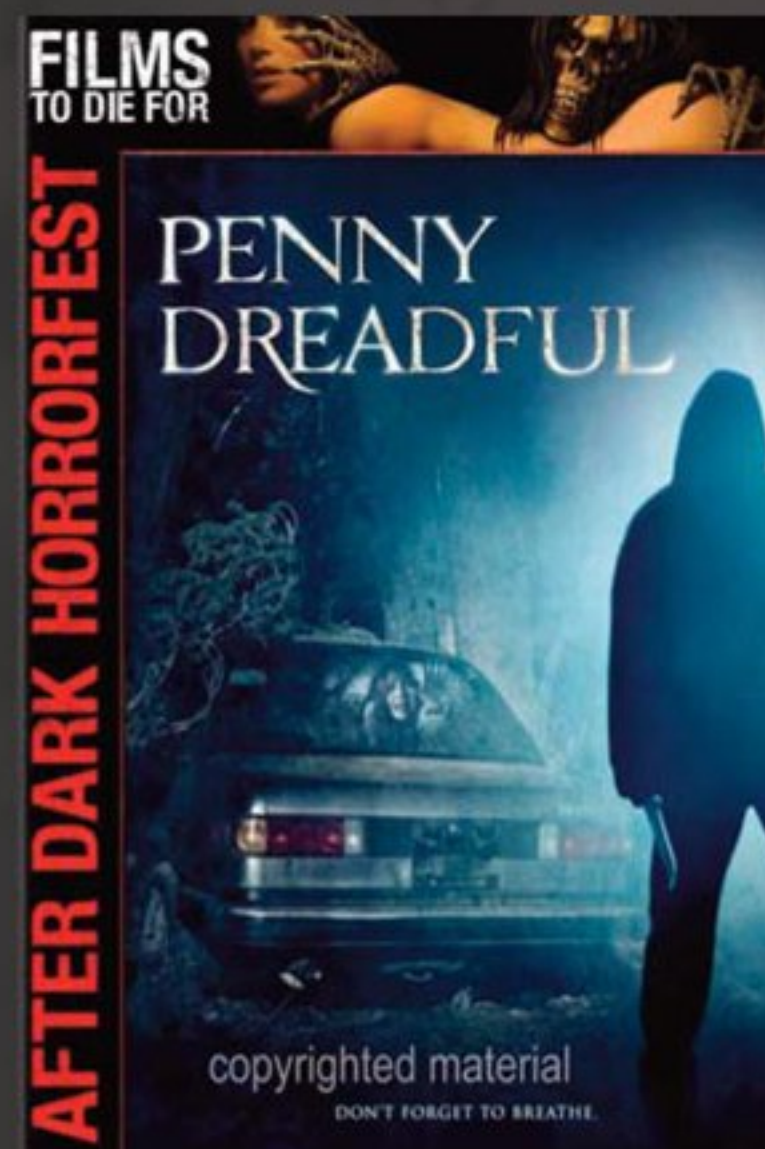


8. Slaughter

Trying to escape an abusive relationship, a young woman stays at a farm house with a new friend she met at a club. The two girls become close, but the young woman finds there something sinister to the farm and its slaughter house.

What really made this film were the female leads. Through tragic pasts they become close friends, but when secrets are revealed, the violence escalates. But it wasn't as disturbing as it should've been. The one torture scene was gruesome and there was some suspense, but as the movie reached its climax, it lost its strength. Even though it hit the bottom of the list, I still liked it and advise others to watch it as well.

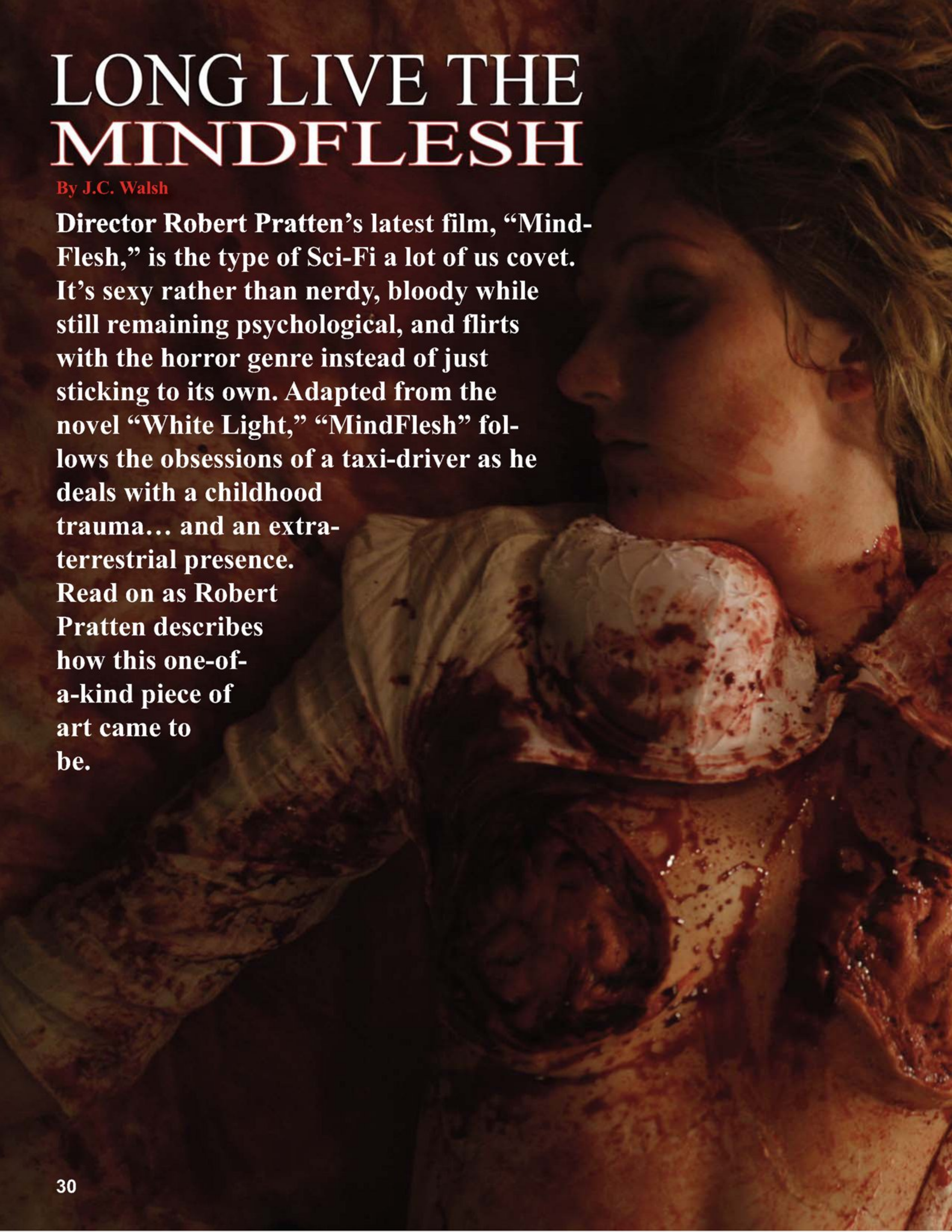
TOP 6 PAST HORRORFEST FILMS



LONG LIVE THE MINDFLESH

By J.C. Walsh

Director Robert Pratten's latest film, "MindFlesh," is the type of Sci-Fi a lot of us covet. It's sexy rather than nerdy, bloody while still remaining psychological, and flirts with the horror genre instead of just sticking to its own. Adapted from the novel "White Light," "MindFlesh" follows the obsessions of a taxi-driver as he deals with a childhood trauma... and an extra-terrestrial presence. Read on as Robert Pratten describes how this one-of-a-kind piece of art came to be.



SCARS: What inspired you to do a film like "MindFlesh"?

ROBERT PRATTEN: I guess the easy answer is Bill's novel. I was looking to make a film that was unconventional and would allow me to create scenes and images that hadn't been seen before.

My first film, "London Voodoo," is quite conventional in many ways. It's a great film but a linear narrative, familiar worlds. I wanted to make something at completely the other end of the spectrum. I also wanted to experiment with special effects as a means to storytelling – making the effects integral to the story rather than just nice visuals.

SCARS: What did you want to do different with "MindFlesh"?

than other movies in the Horror genre?

RP: There's obviously a lot of gore and torture films out right now but the things that have always interested me are psychological threats – the power of the mind to deceive and mislead; paranoia.

SCARS: The monsters are out of this world. What was the process like putting these creatures together and bringing them to life?

RP: The creatures, "the Guardians" as they're called in the movie are great, aren't they? I think original creative work – films, sculpture, art - begins with a concept or premise. It may not matter if there's no evidence of the concept in the work once it's complete but if it informs the design and the creative process, then you're much more likely to discover something original.

So therefore the monster work has to start with a story – who are they, where do they come from, where do they evolve? Some of this comes from the script and of course from the novel but there's also a lot that needs to be added. Working with Sangeet Prabhaker the special make-up effects designer, we pushed all these story ideas around and focused on specific needs – to be scary, to reveal more of itself as the film developed, to ooze goop!

We created a few doodles but the concept really came to life when Sangeet sculpted a machete – a small model – of the creature. This was the primary reference for everyone working on the film. We used it to raise the finance, we used it to explain what sort of movie we were making and he used it to show the rest of his team what textures and shapes they were to focus on.

Charlotte
Milchard, the
actress in-
side the
crea-

ture, had her whole body cast in plaster and then that formed a mould to make a fiberglass positive of her body. Around this lightweight shell – that of course completely matches her size and shape - the special make-up effects team work with clay to sculpt the creature around the shell.

Once the clay work is complete, a new outer cast is created in fiberglass and then the clay positive removed. Now we have a mold – an inside that represents Charlotte's body and an outside that represents the creature. They then inject the mold with rubber foam and bingo a creature costume pops out!

SCARS: What are some of the inspirations to giving the monsters their look?

RP: My favorite monsters are those from "Alien" and "Predator." They look scary and they have a story behind them. They have parts that move and protrude. We wanted to incorporate so many cool ideas but in the end the budget goes to us and much of the animatronic-type enhancements that we would have liked got shelved.

SCARS: Tell us about the special effects in the film.

RP: All the special effects are created in After Effects and Particle Illusion on a PC. While the editor was editing, I was learning these packages and experimenting with ideas. The script explicitly demanded certain effects – like the skin erosion, for example – but there were other scenes that might just have said "sex montage" and I was free to interpret that however I wanted to.

Going into shoot each day, the special effects were already identified on the shot list and this meant we took precautions to make a note of lighting, take still background and manipulate the actors perhaps to get the right angle. It's a creative job but sometimes you have to get a little technical and precise to pull off what you want.

For example, take the scene where Carole Derrien who plays the Goddess stands in the doorway and morphs between naked and semi-clothed. I



rolled camera and allowed her to take up a provocative position in the doorway and then, instead of saying “cut”, I said “freeze”. Nobody was to move anything. On the camera monitor we used a felt pen to draw around her outline – making sure to know where her hand was on the doorframe, the position of her legs, everything. Then Carole went into make-up and costume to get ready for the morph and we had a cup of tea. When she came back, we used the outline drawn on the monitor to position her exactly in the same position as when I called “freeze”. That is so simple to do yet so effective and it saves a ton of work later.

SCARS: Was there a theme you were trying to accomplish when writing and directing “MindFlesh”?

RP: The movie is about obsession and how constantly chasing after pleasure will not bring happiness. Pleasure is like a “quick win,” it’s instant gratification but nothing goes inside and lasts. Happiness is much harder to achieve because it takes hard work and dedication to something – it could be writing a novel or it could be something mundane like clearing the driveway of snow. Shoveling the snow might be time consuming and bothersome but once it’s done, that sense of accomplishment carries on for the rest of the day or beyond.

This is what informs the world of our character. The Goddess represents pleasure, a quick win instant gratification; his novel represents hard work. Through the

movie the Goddess dominates our hero and he constantly gives in to pleasure. Where does the Goddess come from? Well, I think it’s clear from the directing that she’s all in his mind. Our hero, played by Peter Bramhill, is the only person to ever see the Goddess, no other character sees her. However, the other characters – just as in real life – have their own explanation for what’s happening: the Buddhist ex-girlfriend, the parapsychologist and the Guardians. This is what I think makes the movie interesting because it lets the audience to decide which point of view they agree with – even though as director I signal my explanation.

SCARS: Since “MindFlesh” is based on the novel “White Light” written by William Scheinman, did you work towards keeping true to the book or did you want to incorporate your own vision to the story?

RP: What’s great about the novel is most of the explanation is given by the character’s thoughts. My approach to the movie was to take those thoughts and try to find a visual way to tell the same story.

So in some ways the novel is similar – the same plot points, similar characters – but in other ways it’s quite different because of the visuals I chose to use and the scenes I chose to focus on. I think a popular Hollywood buzzword would be “reimagining.”

SCARS: Tell us about the creativity behind the atmospheric soundtrack to the film.



RP: The score for “MindFlesh” is composed, performed and recorded by a very talented woman called Arban Severin. I’d worked with her husband Steven Severin on the music for “London Voodoo” and come to know them both quite well. When time came for “MindFlesh,” Steven had many other projects on the go and Arban offered to help.

Collaboration with any artistic person has to be done in a very thoughtful way – you want them to produce great original work and yet it has to fit your direction for the movie. It’s important to try to explain what you’d like in terms of mood and style rather than point to an existing piece of music and say “something like that.”

Arban has a particular style of music so I knew that was what I wanted but then it comes down to interpretation of a scene – we’d discuss this and technically where certain stabs or flourishes might cue to an action. And then Arban did some truly outstanding work.

SCARS: How was it putting a cast together?

RP: A challenging problem was getting great actors that were happy to go naked and understand that this was a serious movie. We found lots of people happy to naked that couldn’t act. The way around the problem was to work with a casting director who is known and trusted by the actors’ agents.

I always start online – using an acting

database to sort and filter people into the right age group and, in this case, with feature film experience. I then just look at all the headshots and select a handful who I think look the part. There might be some familiar, famous names in there and their might not be. Choosing a “name” or popular actor for a role is the priority of the producer, not the director. The name brings in the audience, if they’re big enough, but they may not bring enthusiasm. I’ve always tried hard with cast and crew to hire people that want work with me and on this particular film, rather than it being just another paid gig.

Once I’ve got a short list then it’s time to audition. I always audition and I always use a scene from the movie. It’s no good assuming that an actor who was good in a previous role will be good in this role or in this movie. There are also other factors like believing that two actors could be an onscreen couple so it’s best to have those actors audition together as a couple.

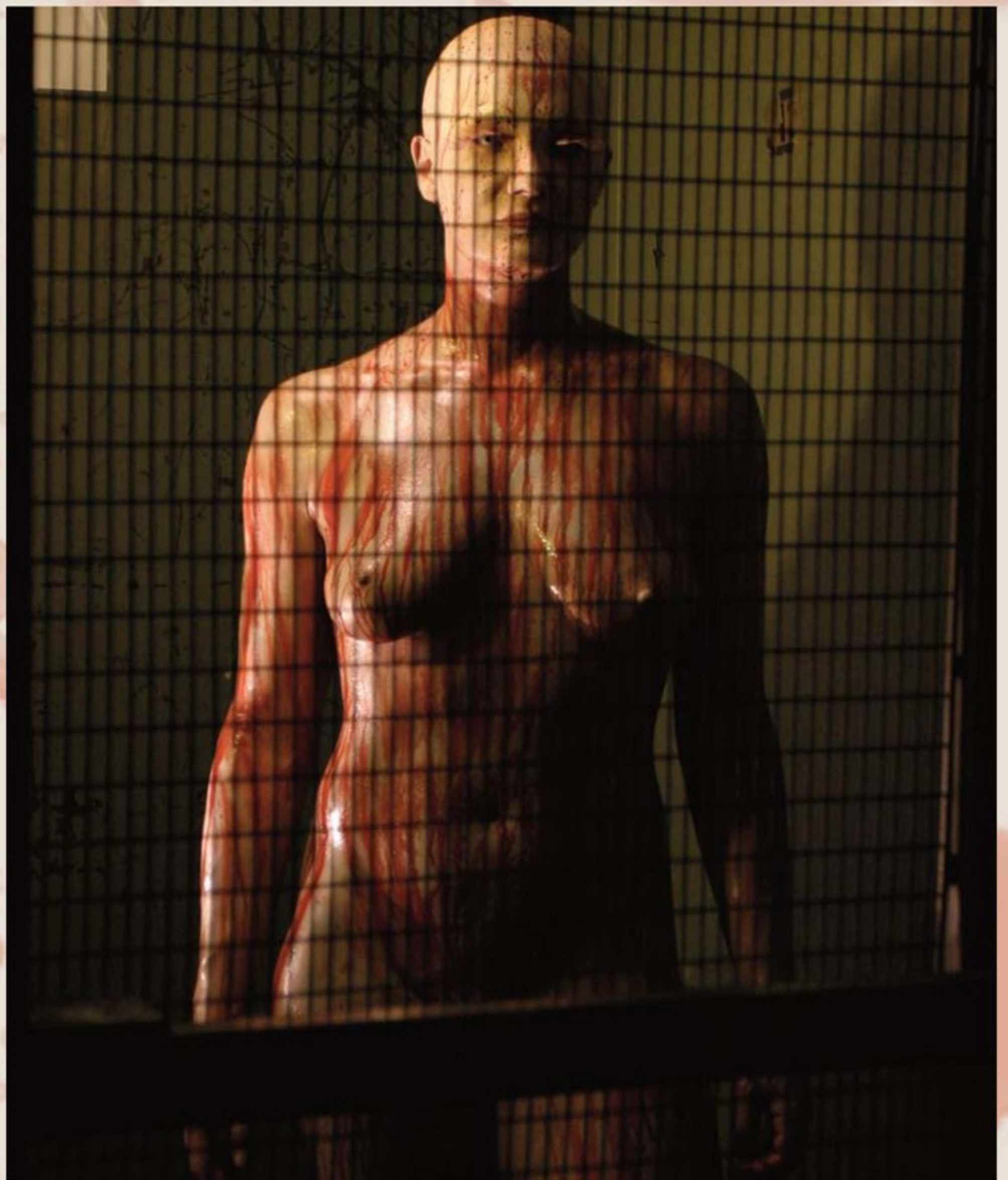
SCARS: Tell us about your previous works, and what of future projects?

RP: In the past, well I’ve mentioned “London Voodoo,” of course, which is the movie I did before “Mindflesh.” I’ve recently recut it to make it shorter and faster so a new version of that should be out soon. Coming up there’s a few new things out there but it’s difficult to say which is going to be next without knowing if the money’s available!

So, it could be a genetic thriller or it could be an all-female vampire film or something not horror or sci-fi at all. I’ve been working with a writer in Seattle on a script that’s semi-autobiographical (to her!) about a 20-something female drifter who finds a guy to settle down with only to discover he likes to dress in women’s clothes. It’s an indie drama rather than horror but very, very dark - kind of like “Twin Peaks” meets “Midnight Cowboy.”

SCARS: Thank you Robert for taking the time to do this interview.

Find out where you can purchase “Mind-Flesh” at www.mind-flesh.com.



PASSPORT TO FRIGHT

HORROR FROM AROUND THE WORLD



Review by 42nd Street Pete

It says on the box that Severin Films may go to hell for releasing this, and I'll be going along for watching it. When you think of epic drawfsploitation, several classic performances come to mind: Luchi De Jesus getting head from a severed head in "Bloodsucking Freaks," Billy Barty turning into a sparkler in "The Undead," Angelo Rossito falling head first on his axe in "Dracula vs Frankenstein," and Torben Bille's tour de force performance in "The Sinful Dwarf."

Now you can toss around words like "auteur" and "genius" and think I'm joking, but only a true auteur like Harry Novak (legendary Box Office International producer, and sexploitation king) would have the keen insight to realize the impact "The Sinful Dwarf" would have on the cult world. And probably only a company like Severin Films would have the balls to release this film, beautifully restored from a pristine 35mm print. And in this beautifully restored print, you'd be hard pressed to find a film with more depravity crammed into a 95 minute running time. If Jack Black was a breech birth, Torben Bille may have been the result. (At times Torben's performance as Olaf the Dwarf actually reminds me of Jack's performance

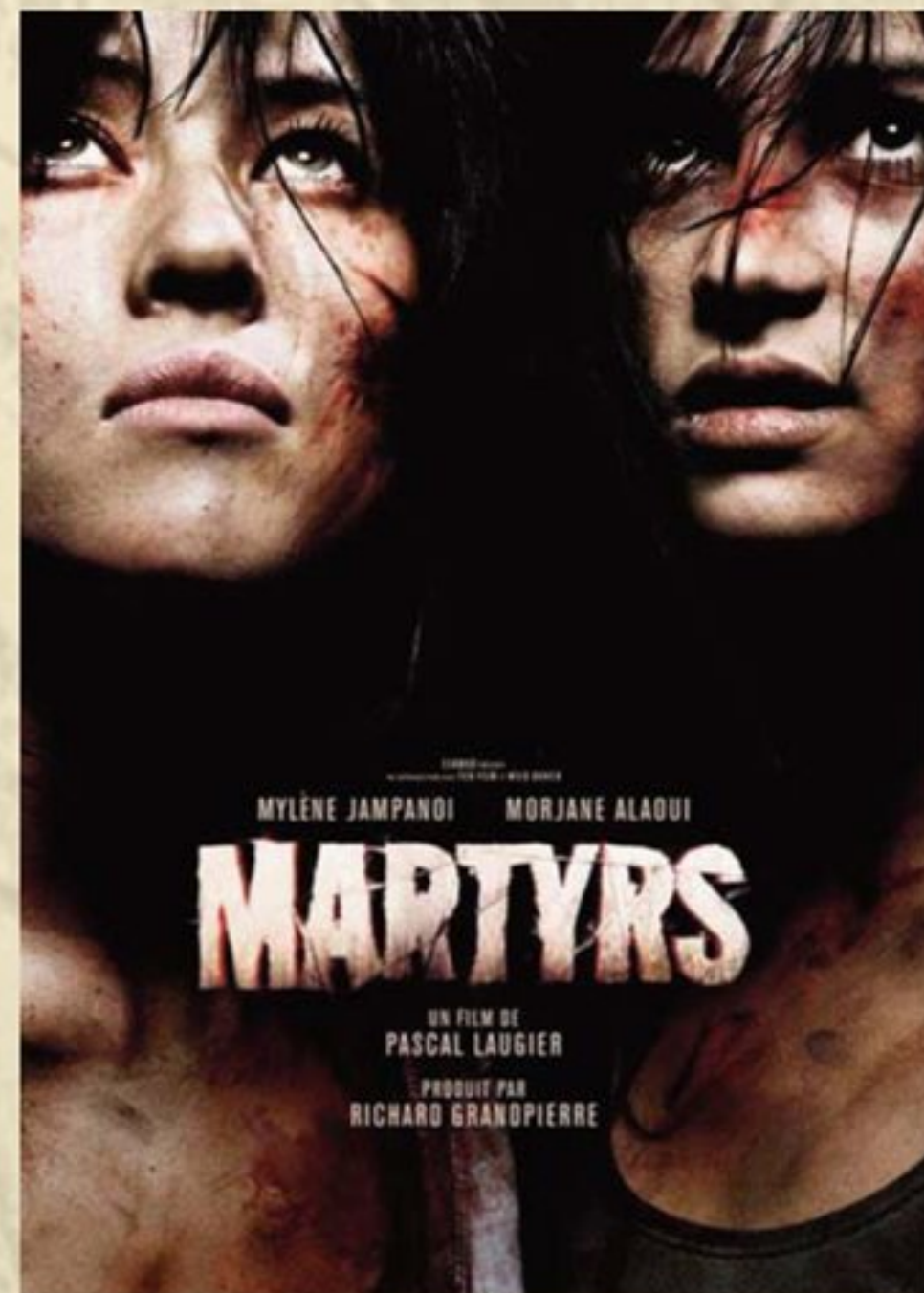
in the "King Kong" remake.)

The movie jumps right in - before the credits even roll, our miniature madman dwarf has lured a young girl into the bushes with a wind-up toy, hit her over the head with his cane, and dragged her back to his lair where other girls are imprisoned. Here we're introduced to his drunken mother, and his lifestyle of shooting kidnapped girls up with drugs; the girls then lay comatose in a room, naked, and are used as sex slaves. The exploitation scenes start in and we're reminded that this is a Danish movie, and really pushes the envelope - similar to "They Call Her One Eye."

By the time it's all over, I've smoked three joints and can't stop thinking: this is some seriously twisted shit. The Danes just about invented this style, where you could imply just about anything in a movie and it wasn't uncommon to have near hardcore scenes in mainstream films there.

Really unsettling are the scenes of the Dwarf in bed with his mother. Mom looks kind of like Sarah Palin after getting hit with a hockey puck. The movie only gets sicker when we find out Mom's dope connection is a toy store. When the toy store's drug runner gets killed, Mother & Dwarf decide to hire a British man to take his place - mainly so they can serve his wife up to the drooling Dwarf.

Soon the cops start zeroing in on the drug racket, and go dwarf hunting. Overall, "The Sinful Dwarf" is great stuff, best enjoyed with friends over massive bong hits.



Review by Bishop

Last year, I had this feeling of déjà vu. All through the year, I'd been hearing rave reviews and a lot of hype about a new French horror film ("Inside" aka "À l'intérieur"), and now it was happening again with another French horror film - Pascal Laugier's "Martyrs."

When I first read about this film I automatically researched the director and discovered that "Martyrs" is his second feature film. So I managed to find a copy of his first film called "Saint Ange" or "House of Voices" (American title) and gave it a viewing. The first thing I noticed was that film was visually impressive for a debut feature, and it looked like it had pretty high production values as well. But after watching the film a couple times, I thought that the screenplay was very sloppy, amateur, and most of all boring. I understand it was designed as a Victorian era period piece and an intentionally slow moving ghost story, but the characters were also very unlikeable and mundane. (But, I will give the film some credit; it was shot well and did have some interesting ideas at certain points in the story.)

After seeing this, I was intrigued by all the positive press regarding "Martyrs." I re-

searched the film's DVD release and discovered it was out a month earlier in Canada, so of course I tracked a copy down. Although my expectations were somewhat high based on all the buzz surrounding it, I still was hesitant due to my experience with Laugier's first feature.

I thought I had a pretty good idea of what to expect, but right from the start the film caught me off guard (in a really good way). Behind all the visceral on screen horror, I think what really captivated me about the film was the very interesting theme regarding this dark nature that lies dormant in everyday/suburban human beings.

Without ruining the film for anyone, I will say that the screenplay is very horrific, dramatic, and emotional at the same time which I thought was a very unique combination that, in my mind, made for one of the most original and affecting horror films of recent memory. Unlike his first film, this screenplay was surprisingly innovative and well paced, not to mention very impressive visually (as I expected), with no flashy camera work or MTV style editing.

On the other hand it was not as atmospheric or stylish as other French horror films like "Inside" and "High Tension." But the more I think about it this actually helped the film's sense of realism and enhanced the horrific moments.

Also, unlike a lot of the other recent French horror films, this movie was not a fun gorefest or over the top slasher movie. It was a gut-wrenching nightmare that was hard to watch at certain points, and not because of the gore but because of the psychological stress the viewer has to endure while watching it.

I can't imagine what the two lead actresses had to go through physically and emotionally while shooting this film, but they both delivered very powerful performances that leave a lasting impression.

The bottom line is that "Martyrs" is another unique and brilliant addition to the already stunning catalog of recent French horror films.



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THE BEST WORST MOVIE

THE TROLL 2 DOCUMENTARY

Review by Fallon Masterson

If you had HBO in the early 90s, you may remember stumbling across a movie. It had a ghostly grandpa who visited his grandson, and a family under attack by a bunch of goblins in burlap sacks who seemed to really love vegetables. It was called "Troll 2" and it was goddamn crazy.

All these years later, "Troll 2" has become both the worst rated movie of all time on IMDB, and a beloved cult phenomenon, shown at midnite screenings nationwide. Now an adult, child-actor and "Troll 2" lead star Michael Stephenson wants to know why. From his questioning confusion comes his documentary, "Best Worst Movie."

Although Michael reaches out to all "Troll 2" alumni for the documentary, he mainly follows the story of George Hardy, who played his father, and is now living a comfortable life as a dentist. From there, the two try to understand what exactly has happened with "Troll 2" to turn it from a point of humiliation, to a source of pride in their lives. Also involved heavily in the documentary are "Troll 2" director Claudio Fragasso and co-writer Rossella Drudi - who still maintain "Troll 2" as a valid, artful film.

Now, I don't want to read too deep into this and sound overblown - we are talking

about "Troll 2" after all - but "Best Worst Movie" is one of the best documentaries to perhaps ever come out examining the existential dilemmas of camp. Seriously.

For any film nerd or media theorist, there is nothing more sublime than watching Claudio and Rossella struggle to understand why people are laughing at their film; a film they believe to be filled with very serious issues, such as "life, family, eating and death." At one point, after attending a midnite screening of "Troll 2" in front of a packed crowd, where people are actually crying with laughter, we're treated to an almost pained expression on Claudio's face. (His fantastically sinister facial hair admittedly helps accentuate his fury.) We then cut back to a hotel room interview with Claudio, where he holds his hands in front of him - trying to calculate out how people laugh at the funny parts, and the unfunny parts - in a struggle to put it all together. Repeatedly, he uses the word phenomenon. It's an incredible depiction of a man who's made naïve camp, trying to understand how his film has physically translated to human beings.

I saw "Best Worst Movie" at the Boston Independent Film Festival, in the Brattle Theater. Beforehand, the curator noted that the watching of "Best Worst Movie" would be a very meta experience, because

we were sitting in the Brattle and the Brattle appeared in the film. His word choice couldn't have been better suited to the documentary, as a good bulk of the latter half of "Best Worst Movie" involves the former cast reenacting scenes of "Troll 2." Some of this takes place at the actual shooting location, 18 years later, but the most memorable scene takes place in cast member Margo Prey's home. It's the first time we've seen Margo (who played the mother) in the film, and she's a reluctant participant. In the background, as her, Michael and George recreate a scene from "Troll 2" in her living room, we can partially see Margo's invalid mother in a wheelchair.

Michael Stephenson was at the screening I attended, and noted that he didn't just want to make a movie about how bad "Troll 2" was - he wanted to include the real drama and the real people. Not everyone he interviewed had the good grace to age as George Hardy has. The only word Margo can use to describe her reclusive lifestyle is "complicated," and Don Packard (who played the Nilbog Store Owner) openly admits to being a mental patient. (Which won't come as a shock to anyone who saw "Troll 2," and was pretty evident when he tells us in the documentary, after gesturing to a large stuffed animal, that you should really only measure a



man by the toys he owns.) Nevertheless, you never get the sense Michael is poking fun at his subjects (any damage done usually comes of their own volition, without exploitive prodding).

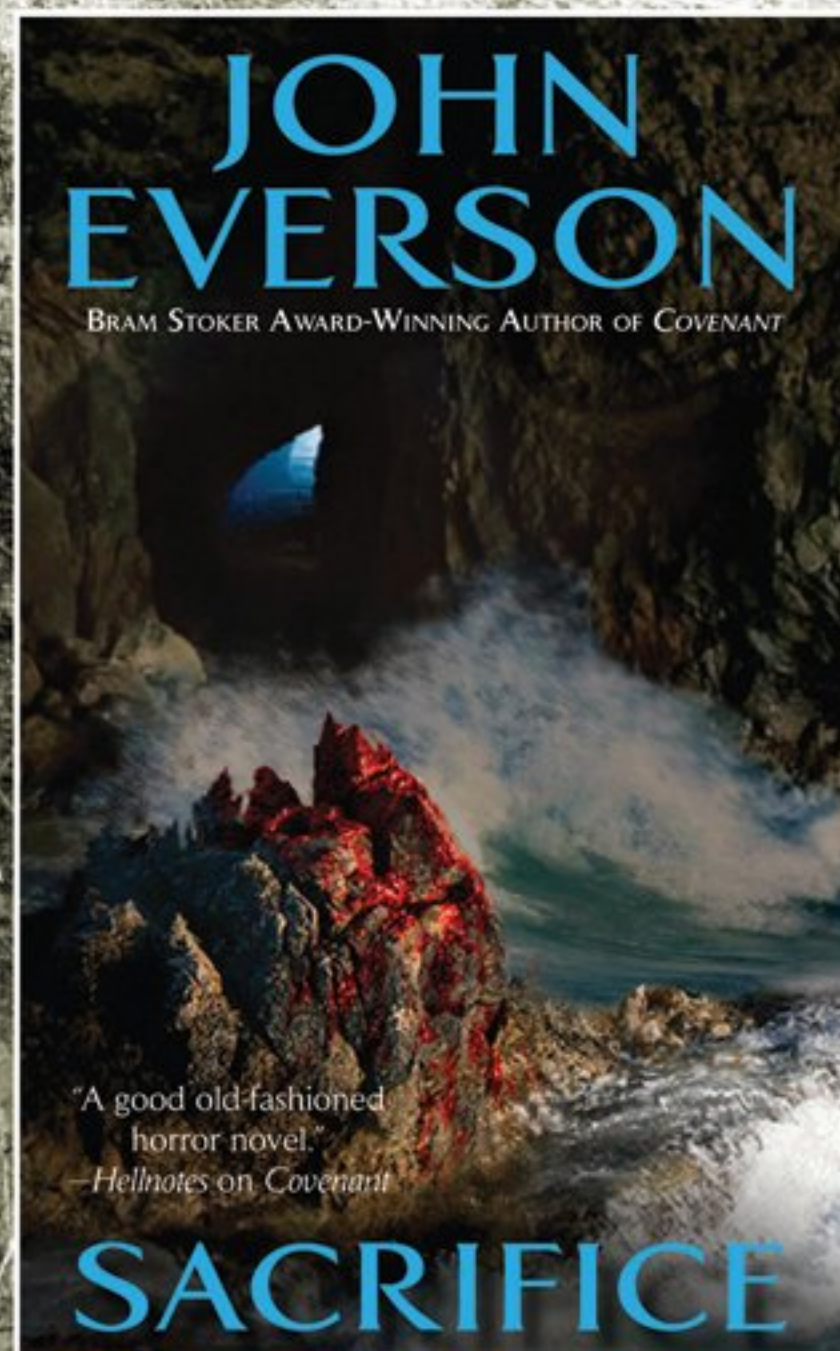
But enough about all that. Despite all the nerdy ways you could discuss the merits of “Best Worst Movie” as a documentary, it’s also a love song to “Troll 2” fans, and fun to watch. You get a ton of behind the scenes info on what it was like to make the movie, how everyone got involved, and a really, really incredible reason from Rossella as to what her motivation was to write the script.

For people who love bad movies, we’re offered our just rewards as Stephenson reminds us that not all people “get it.” There’s a few particularly cringe worthy moments where Michael and George attend a horror con and are ignored by the uber-serious, street-cred searching horror fans, and again when they try to take “Troll 2” international to a convention in London. George Hardy even tries to throw a “Troll 2” party in his home town. While the results weren’t as embarrassing as I feared, these scenes are a reminder to what a niche “Troll 2” fills. While “Troll 2” fans may have a hard time wrapping their minds around it, not everyone has the genetic makeup to LOVE bad movies.

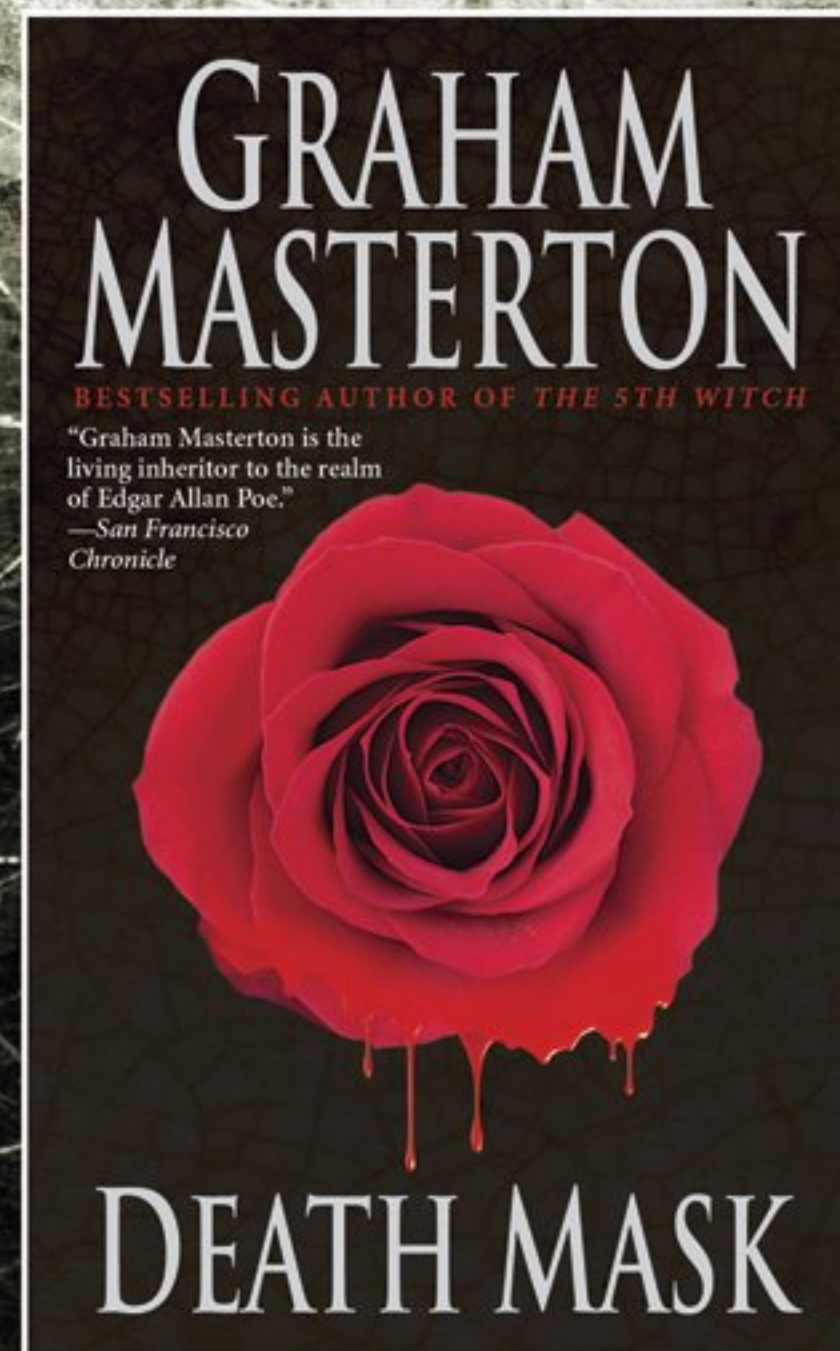
But for those who do? I can’t recommend “Best Worst Movie” enough.



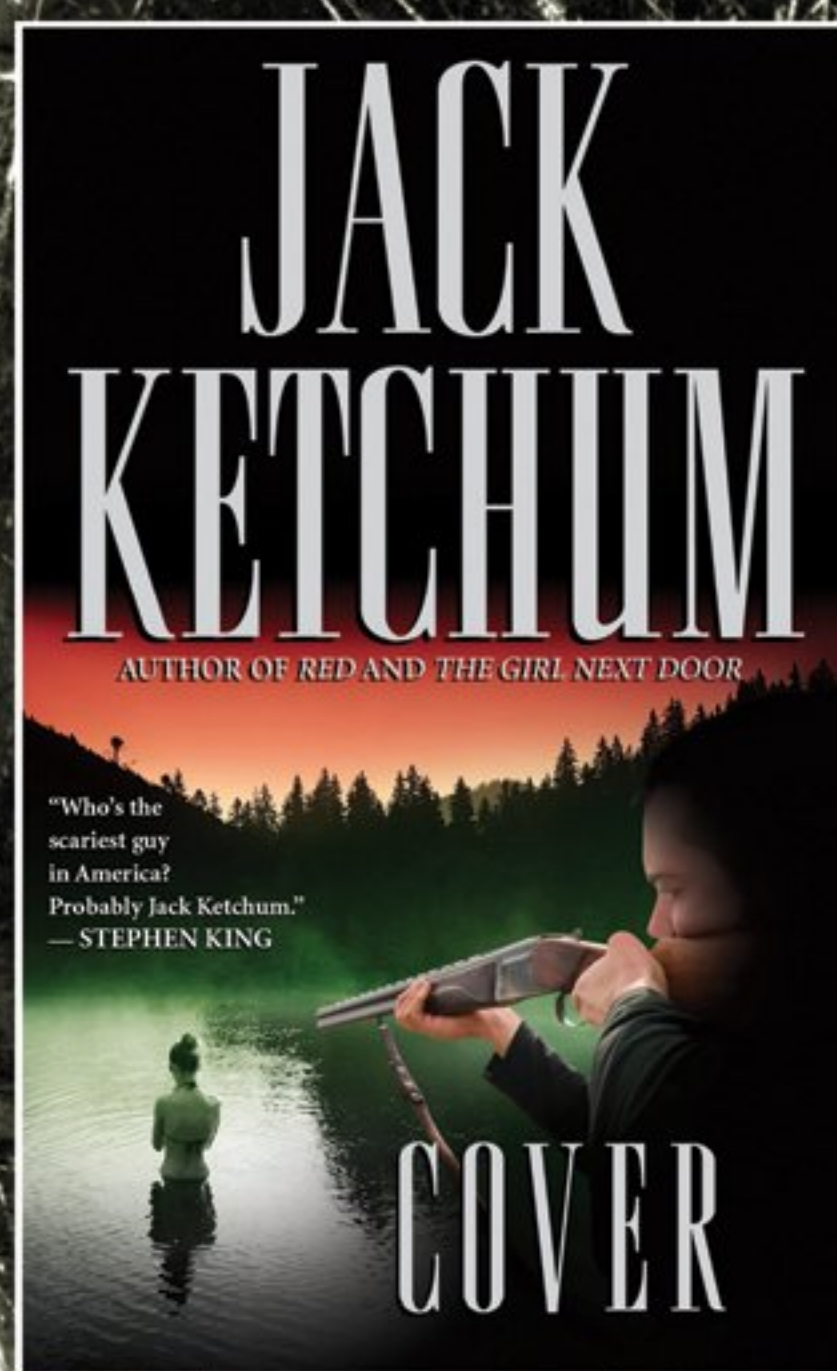
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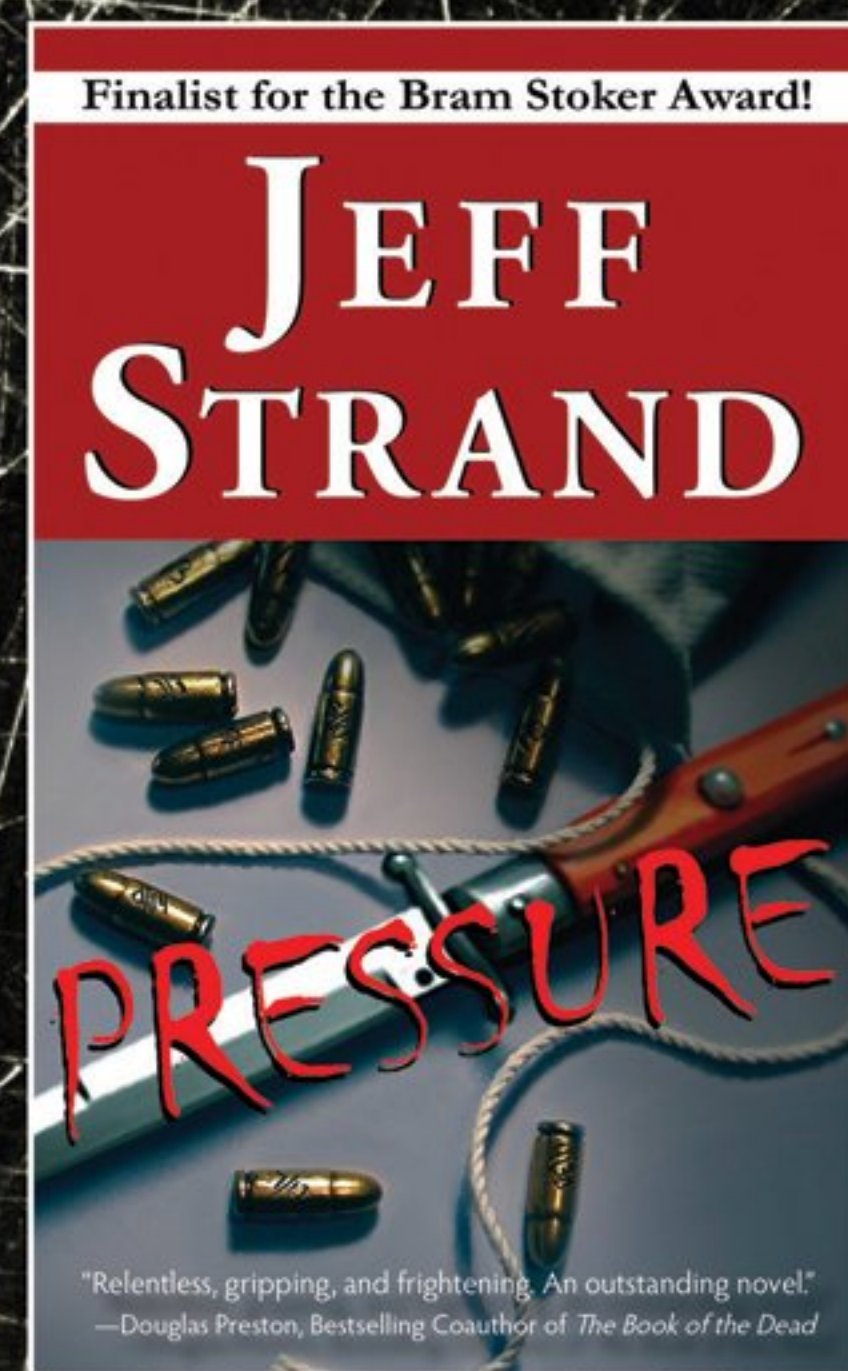
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